60c

MAY

VOGUE



Beauty in our time





What makes a summer wardrobe tick

How does your make-up behave?

The new allure of neatness

"Are you Illiterate about Science?"
5 recent revolutions to know about.
Article by Earl Ubell

"It would take three of me and a string of words from here to



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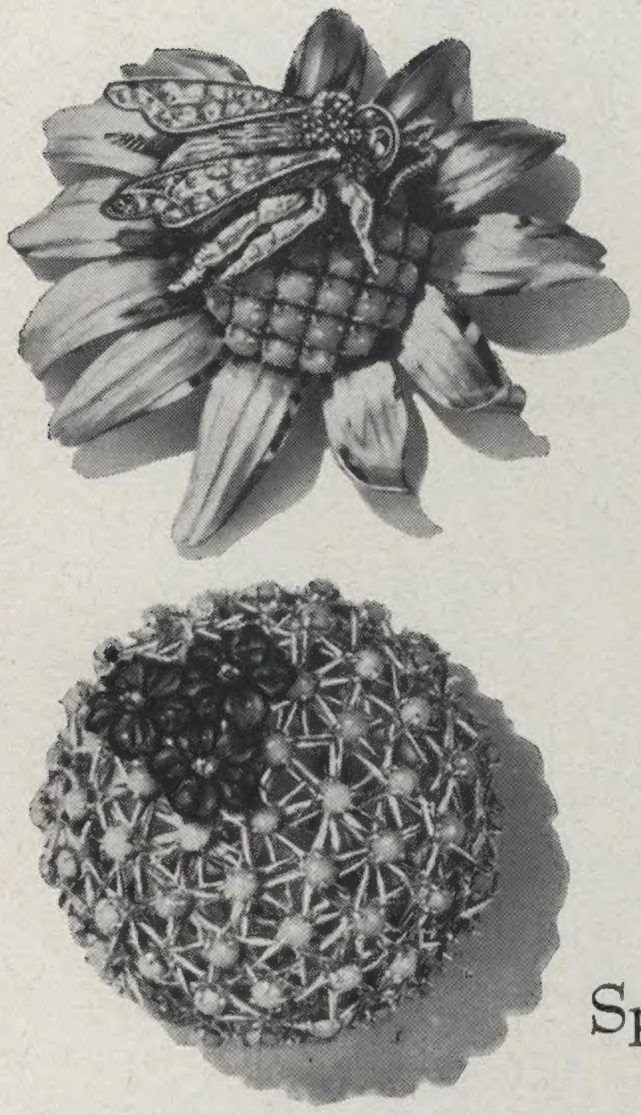
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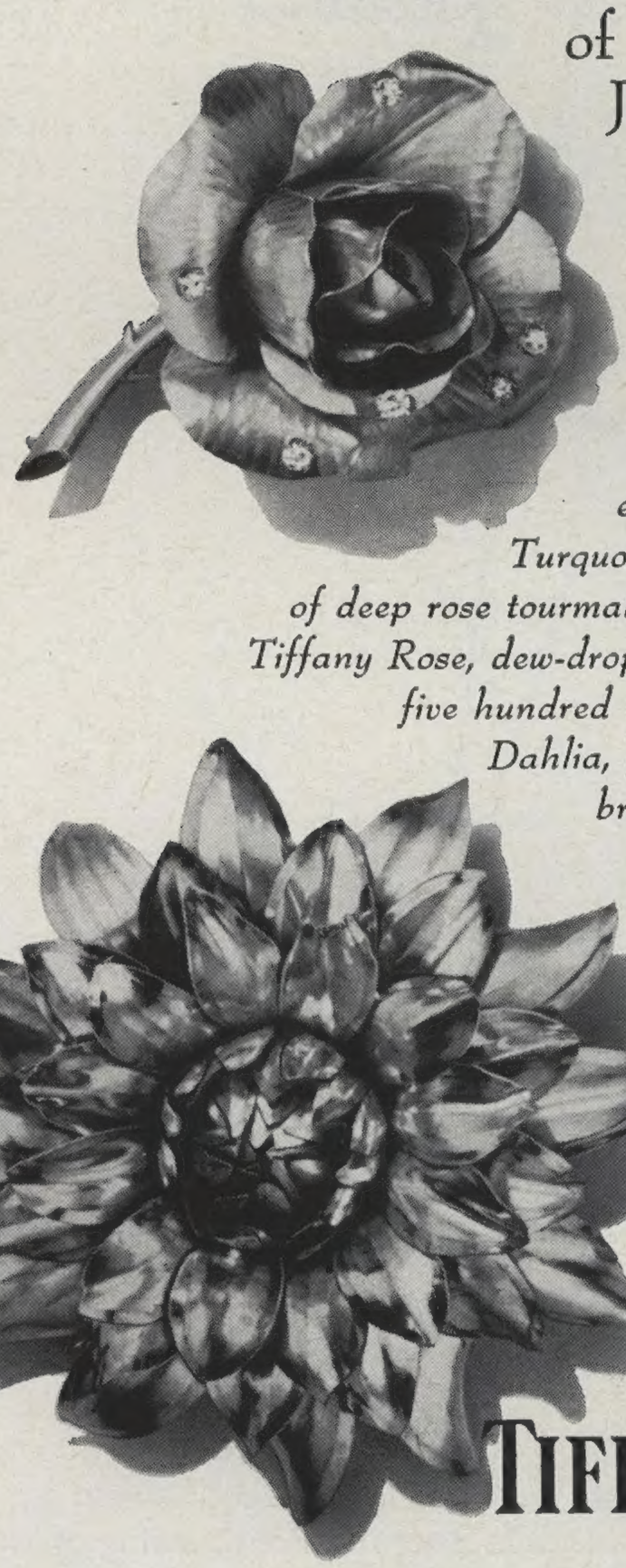


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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British — I. S. V.-PATCÉVITCH Publisher

MAY 1961



COVER

The force behind the smouldery amber eyes: Italy's Sophia Loren, one of the greatest beauties. What goes into her kind of beauty: dark eyes that have a mocking tilt, changing yellow-green depths; brows with a quizzical, unexpected slant (the peaks, high and outside); and a deep, sweeping curve of mouth. (More Loren attributes photographed on page 122.) The white suit, another volatile beauty-in-motion, by Christian Dior-New York, at Saks Fifth Avenue.

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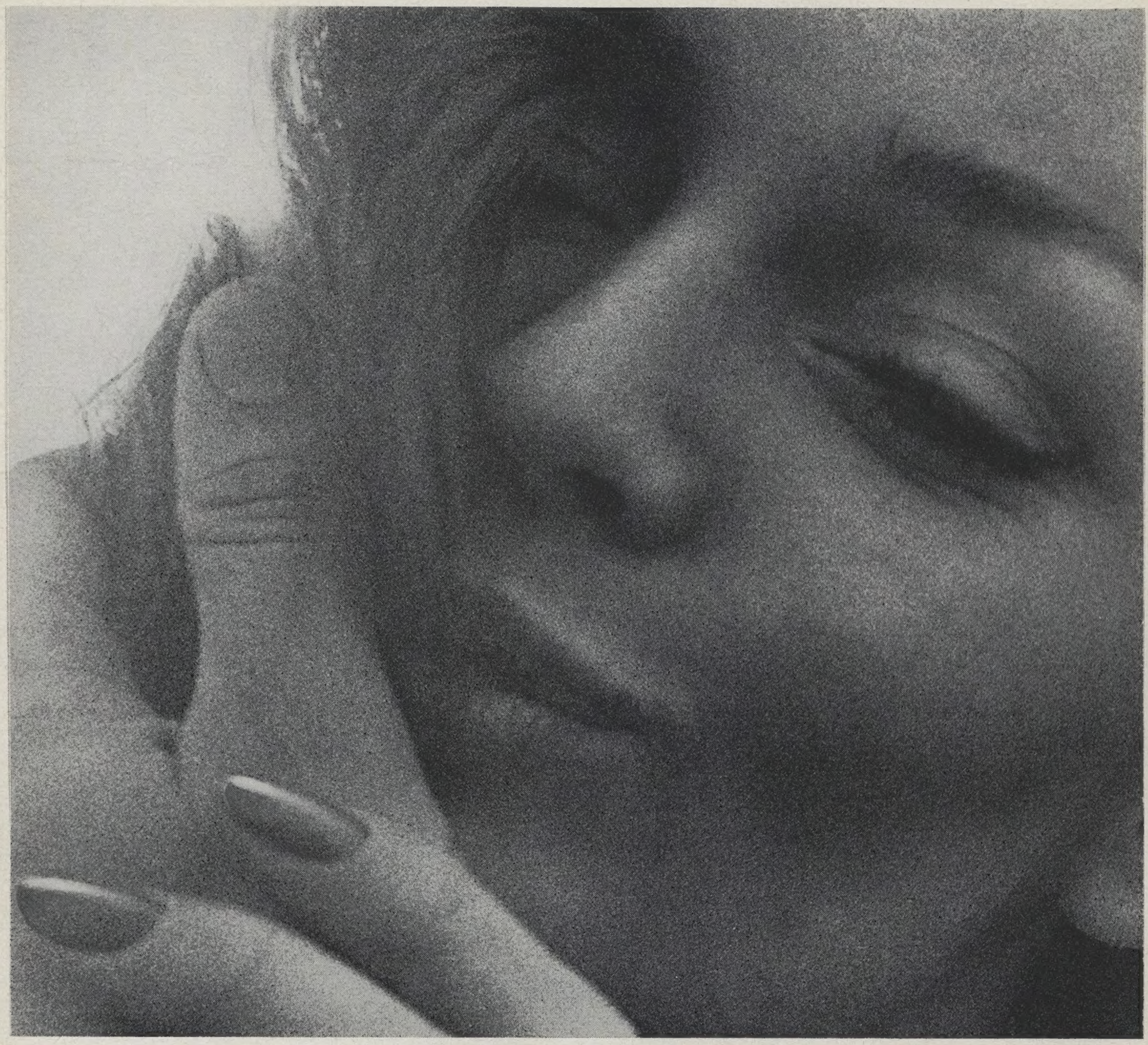
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Vol. 137, No. 9
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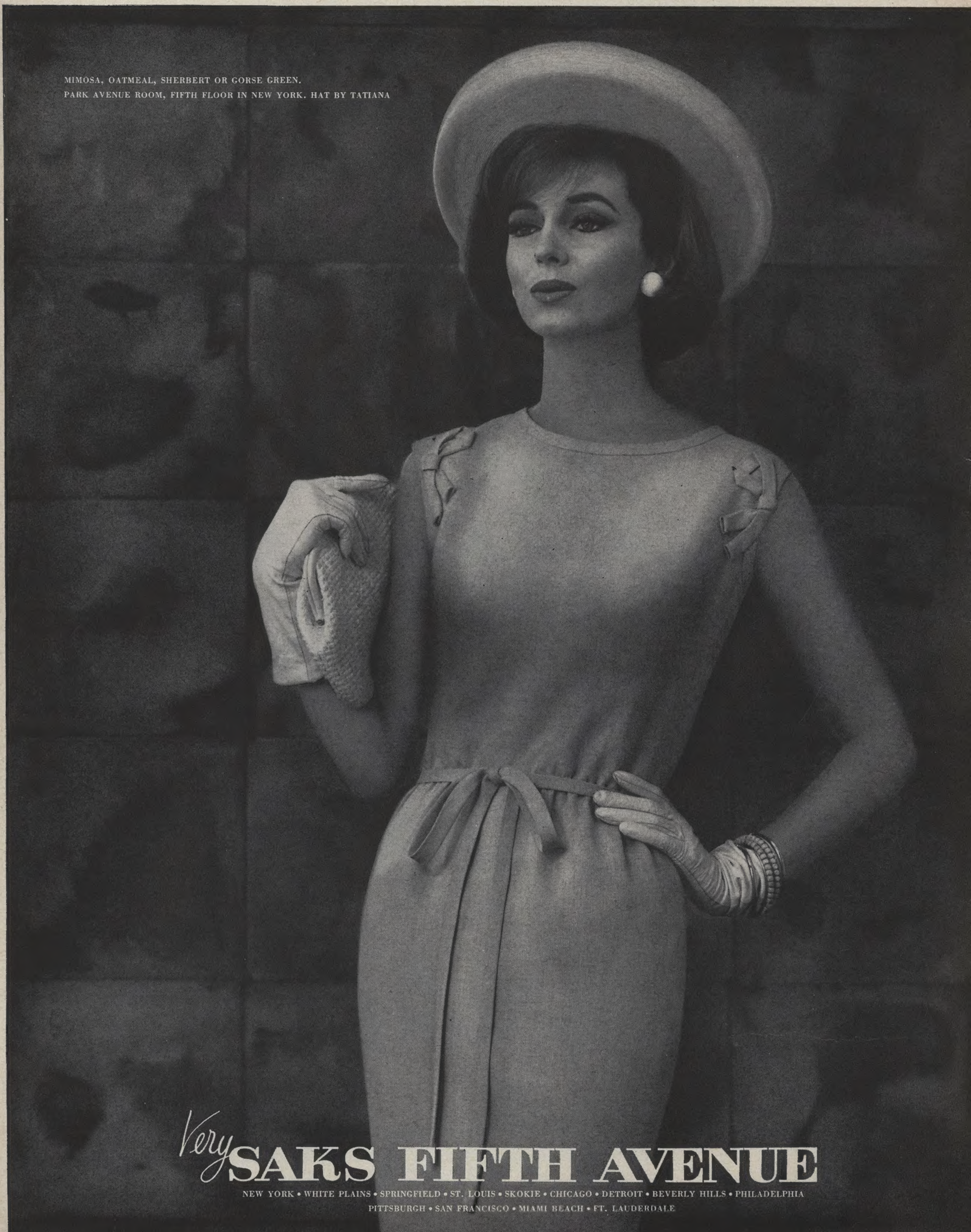
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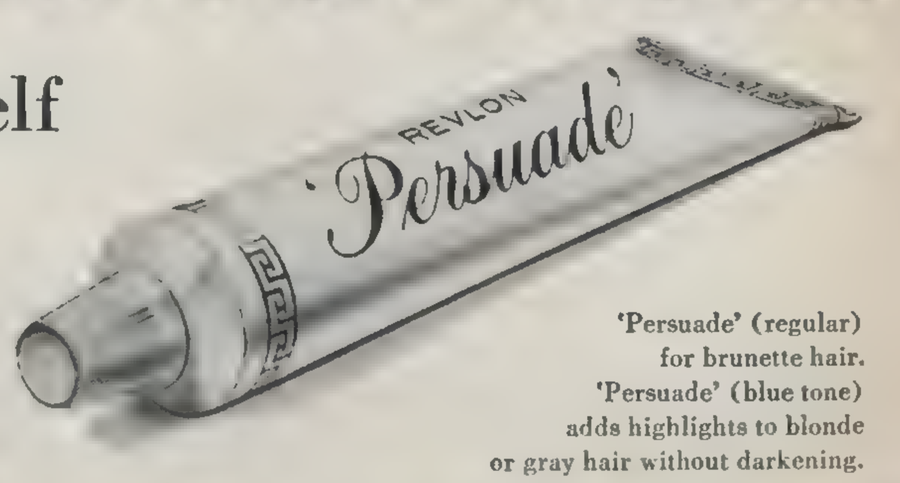
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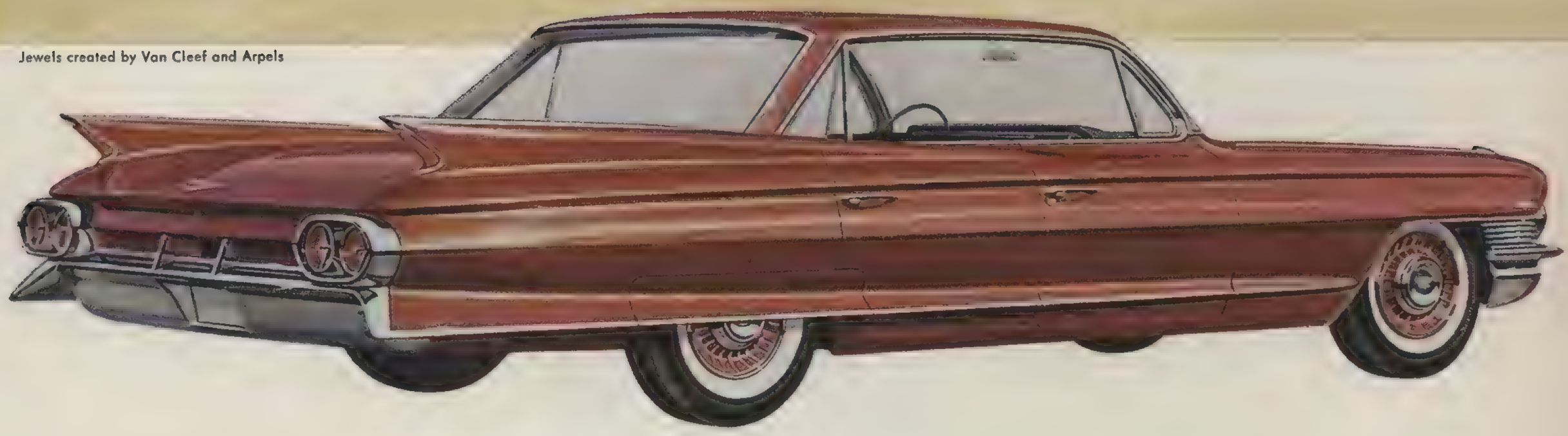
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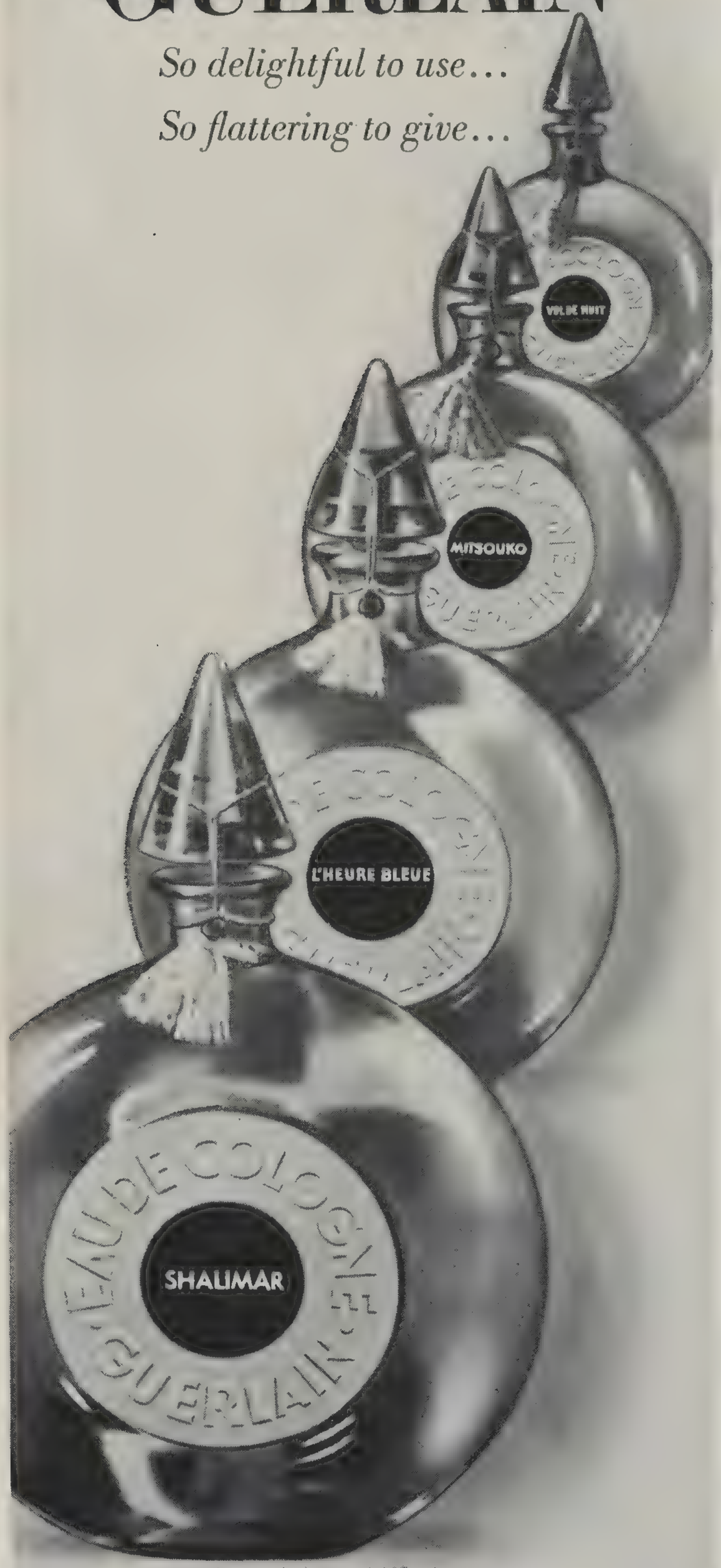
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GEORGE

BY PETER BENCHLEY

EDITOR'S NOTE: *A Harvard senior, twenty-year-old Peter Benchley, grandson of Robert, son of Nathaniel, is the third generation of Benchley writers. His grandfather, who wrote for Vogue, was first published nationally in Vanity Fair; the grandson's first appearance is here with "George." A very tall, slouchy young man, Mr. Benchley majors in English Literature, studies playwriting with Lillian Hellman, a subject he plans to pursue next year in Paris. In addition to writing, Mr. Benchley likes fishing, sailing, Sinatra.*

George and Alice Diller stood on the platform of the 86th Street subway station waiting for a train. A man walking along the platform with his girl stopped a few feet behind them. He pointed at them and muttered something to the girl, and they both laughed and moved on. Indeed, the sight of George and Alice Diller standing together, when viewed from the rear, had amused many passers-by. Alice Diller stood six feet tall, and from her shoulders to her hips her body looked like a barrel. She stood straight, often with her legs apart, and when she put her hands on her hips, she looked like a Marine sergeant. When George Diller stood very straight, he was five feet seven. But George seldom stood straight. Usually his thin body bowed slightly, and his neck and head always leaned forward. Alice had once tried to straighten him up, but all she succeeded in doing was tiring herself and slipping a disc in George's back. Since then, George had tried to keep Alice always in front of him, and even now he stood a few inches behind her on the platform, giving her no chance to sneak up on him.

George shifted his feet and put a hand in his coat pocket. "Stop fidgeting," said Alice. It was the first time either had spoken since they left their apartment. George took his hand from his pocket. He stood looking across the tracks at the people on the uptown platform.

"Oh, come *on*," said Alice. "Where is the train?" She slung her weight heavily onto one leg and let out a long sigh.

"I don't know, dear," said George.

"I knew this would happen," said Alice. "Just when we're in a hurry, the damn trains don't run right. I remember my *father* never used to ride the subway. But then he could *afford* little luxuries."

"I'm trying, dear."

"You're trying, ha! And straighten your tie, for heaven's sake. Must you look like a bum *all* the time?" George pulled his tie tighter.

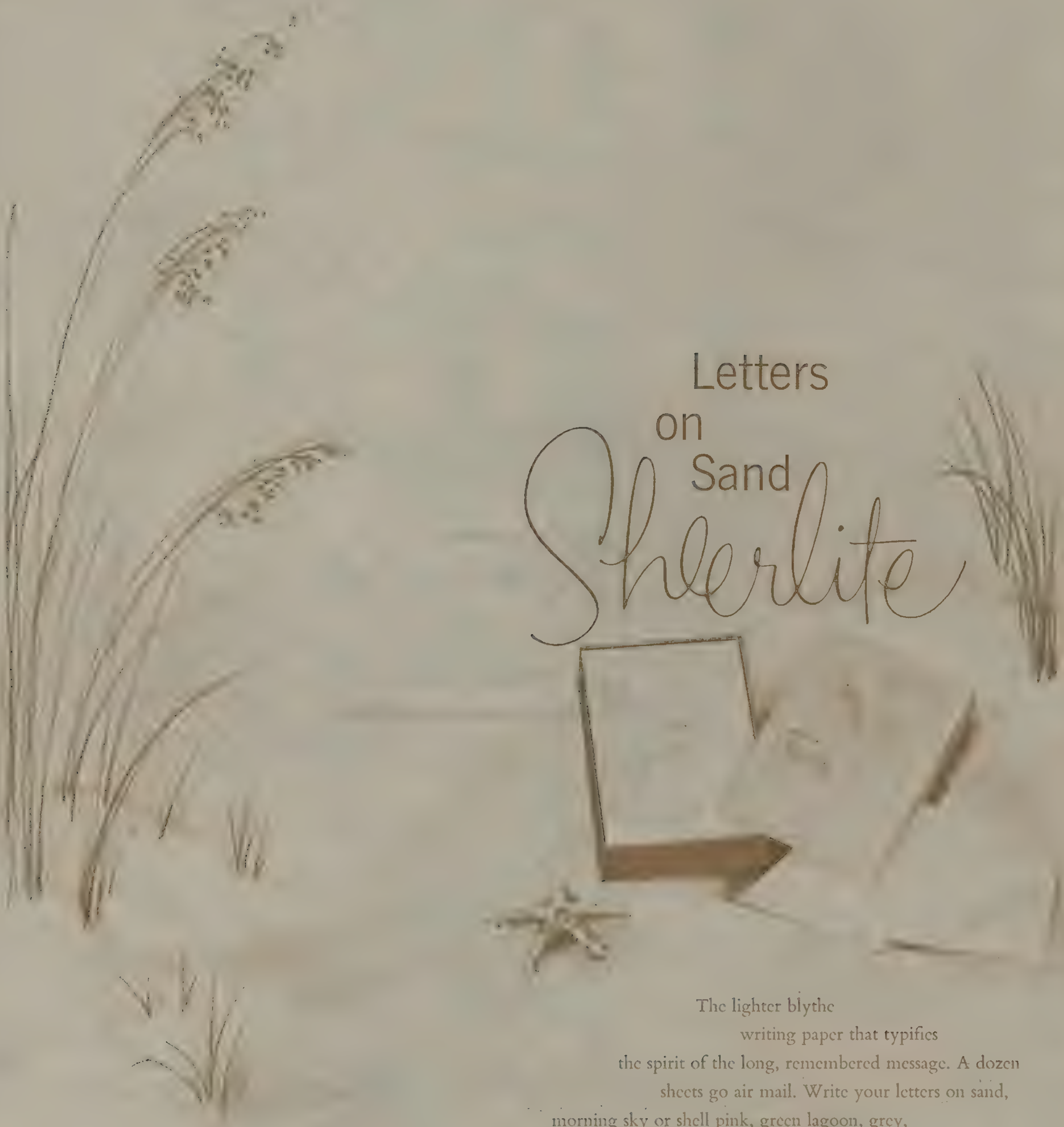
Alice heard the clatter of the express train echo down the tunnel, gradually growing louder, and she turned and saw the red light on the front car appear in the distance. "Well," she said, "it's about time. Stand up straight, George, and put your collar down." George reached up and smoothed his collar. The first car sped by, and the rush of air almost knocked George into Alice. "Now come on," said Alice, and she grabbed George by the arm and pushed him through the door onto the train. There were two seats left in the car, one on either side of the aisle. "You sit there," said Alice, and she sat down. The train started.

As George was sitting down, he saw a woman walk up the aisle. She stopped in front of the man next to George and held one of the handles for standees. The man was reading a newspaper and didn't notice her. "Please, sit here," said George, standing up.

"Thank you," said the woman, and she sat down.

"Come over here, George," said Alice. George blushed and crossed the aisle. He took the handle above Alice.

(Continued on page 30)



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THE NEWS
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BY

Christian Dior

SCENT

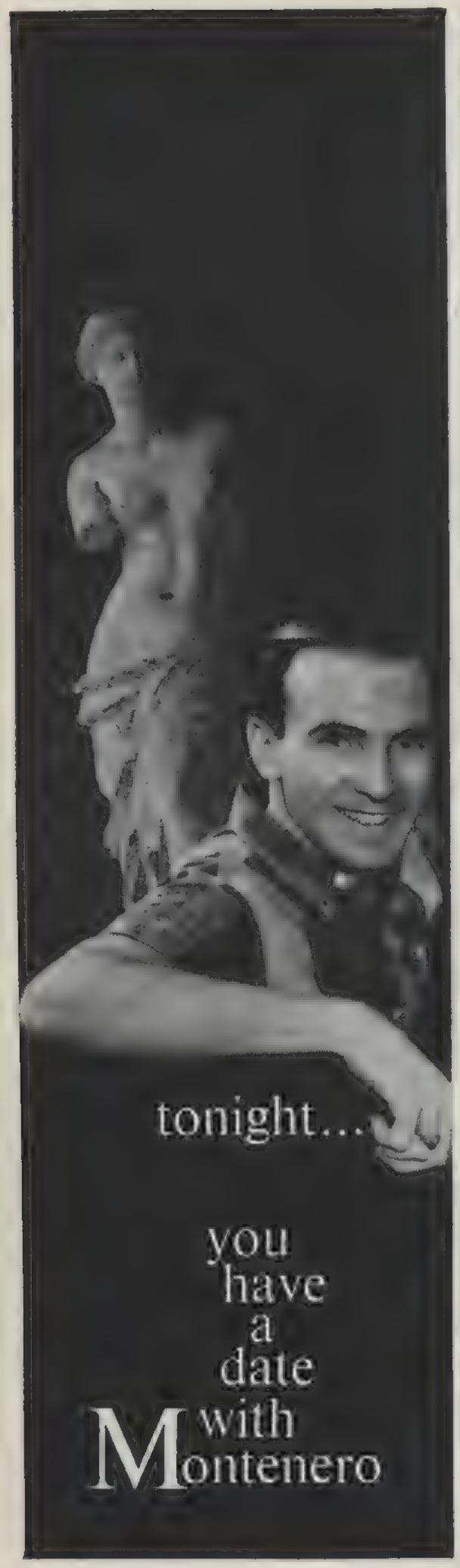
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GEORGE

(Continued from page 24)

The train was going full speed, and every time the car rocked, George almost left his feet. Looking out the window, he could see nothing but the blur of the tunnel wall, and he occupied his mind by figuring out how much money he owed and comparing it to the amount he had. He did this whenever he travelled, for he didn't like to read on trains. Before a long trip he would create a huge mathematical problem and spend the whole journey working the figures out in his head. He was trying to add the butcher's bill to the rent and then subtract the total from his month's salary, when suddenly the lights dimmed and the train slowed down. There was a blue flash, then another, and the lights went out. With a screech of brakes, the train stopped short, throwing George to the floor. He lay still, trying to clear his head. The car rocked for a moment, then settled, and the darkness, blacker than any night he had ever known, was heavy and stifling.

For some seconds after the train stopped, there was complete silence in the car.

Then, "Hey!" said a voice.

"What the hell?" said another.

"Good God, what happened?" said three or four people at once.

Though he could see nothing, George sensed that everyone was still in his seat, for he heard no footsteps, only the shuffling and rustling and squirming of uneasy people. He got to his feet and groped for the nearest handle. "Excuse me," he said to a woman as he stepped on her foot. The people were silent again, waiting for the train to start.

"George!" he heard. "George! Where are you?"

He waited a moment and then moved a few handles down toward Alice's voice.

"George!" It came from right below him.

"I'm right here," he whispered.

"Oh," said Alice. "I think I twisted my back."

A child at the other end of the car began to cry. "*Silencio,*" said a woman, but the child only cried harder.

"Shut that damn kid up!" said a voice.

"*Silencio,*" said the woman, and the child shrieked.

George began to work his way down the aisle, handle by handle. "Where are you going?" said Alice. "George! You come back here!"

"Hush," said George, groping for the next handle. He followed the sound of the child's cries until he stood above it. He kneeled down. "Is anything the matter?" he asked.

"Too hot, no good for rash," said the woman. She shifted the child in her arms, and it cried out.

"Hush," said George, and he reached out and touched the child. The unfamiliar touch startled it, and it stopped crying. "Hush," said George again, stroking the small head with one finger. He stood up, and the child began to cry.

"Stuff a rag in its mouth. Do anything. But for God's sake, do *some*thing," said the voice across the aisle.

"Please be quiet," said George.

"Sure. Be quiet. Here we are, stuck in some goddamn tunnel, we can't see a thing, it's hot as hell, and he says be quiet. I'll tell you, buddy, if that kid doesn't clam up, I'm gonna go over there and belt it one."

George took a deep breath. "Look, mister," he said, moving toward the voice, "you so much as move from that seat and I'll . . . I'll hit you so hard you'll spin."

"Yeah, you and who else?" said the man, but he did not move.

George stood over him, looking down in the darkness. "For the likes of you," George said in his deepest voice, grabbing where he hoped the man's shirt would be, "I don't need anybody." He found that he had the man by the collar, and he twisted. "See?"

The man clutched at George's hand, and George twisted tighter.

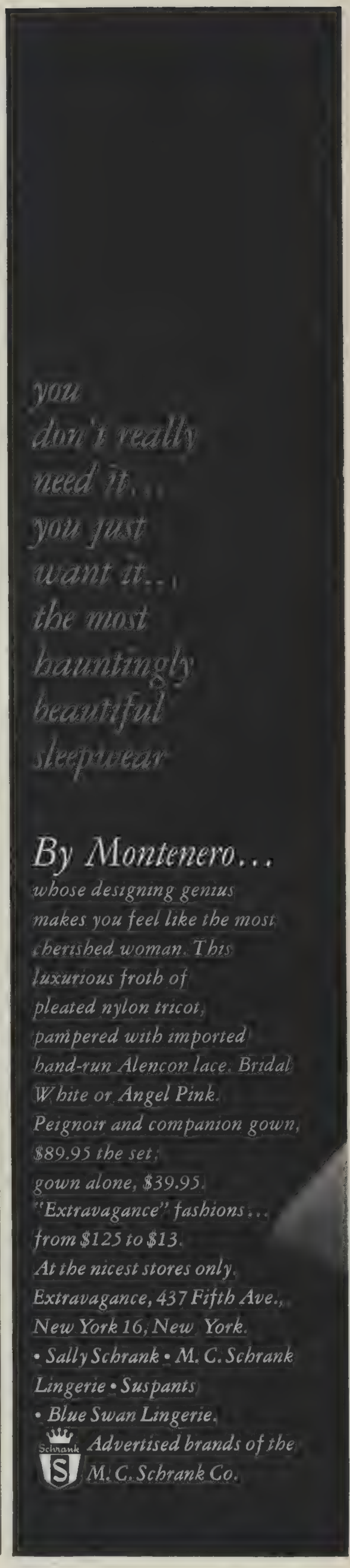
"Okay, okay," said the man, and George let go. He started to move up the isle, reaching with a trembling hand for the next handle.

"First trip to New York?" said a man.

George opened his mouth to answer, but a scratchy female voice spoke first. "I've lived here for sixty-four years."

"Oh. Interesting."

(Continued on page 49)



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WHAT MAKES HARVARD MEN SO SMART?

BY NOEL PERRIN

EDITOR'S NOTE: *Noel Perrin, a young instructor of English at Dartmouth, has just celebrated two major events in his life—his marriage and the publication of his first book,* A Passport Secretly Green, *a series of essays, most of them pretty amusing: five of them appeared in Vogue.*

Like most who didn't go there, I have always had a healthy respect for Harvard University. This is partly because of what its own graduates and faculty have written about the institution. They are adept at praising it. A prime example is an article on student psychology, written by Professor Frederic Lyman Wells of Harvard. Ostensibly he was just making a report on which types of boys thrive at Harvard and which do not. Actually, he used the results of a kind of personality test that some of his colleagues had been giving to undergraduates all over the Ivy League. When he got through, the rest of the League besides Harvard looked like diseased ivywort or toadflax.

Let me explain. Working from terms invented by William H. Sheldon, then of Harvard, Professor Wells divided American college students into three types: viscerotonic or (V), somatotonic or (S), and cerebrotonic or (C). These are hard words for a non-Harvardian to cope with, and he had thought of that, too. "As far as the three concepts can be represented in single words of ordinary usage," he said, "(V) equals social, (S) equals athletic, and (C) equals intellectual."

Then, having got that clear, he turned to his findings, beginning with the unfortunate case of Dartmouth. The typical Dartmouth student, it developed, is "heavily (S)"—a big athlete—"with comparatively slight (V) representation"—no good at parties—"and minimum of (C)"—completely brainless. So much for the bastion of the North.

The pillar of the South, by which I mean Princeton, came out still worse. Pity the poor Princeton student. Equally minimal in (C), he isn't even much interested in sports. All he cares about is (V)-type social activity and those eating clubs. It's clear that Scott Fitzgerald had Princeton's number.

As for Yale, its students represent a psychological cross between Dartmouth and Princeton. While they are primarily suited by temperament to be baseball players and swimmers, that is to say (S)-types, they also dearly love parties and are thus big (V) men. The Yale (C) or intellect didn't even get mentioned.

Having disposed of the competition, the professor turned at last to his own Harvard. Harvard students, he said briefly, are "dominated by (C) features, with slight development of the other two." If you think college is a place at which to improve the mind, it's hard not to be impressed by findings like that.

Furthermore, I was ready to be impressed, even before I saw the article. I long ago read Henry Adams' account of being a Harvard student, which is written entirely in the third person and which at eighteen impressed the hell out of me. I can figure out for myself who's gotten ahead in the Federal Government, these past couple of centuries.

And finally there are the

(Continued on page 47)

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WHAT MAKES HARVARD MEN SO SMART?

(Continued from page 41)

Harvard Classics to be mentioned, from which I got my very first impression of the university. People don't read the Harvard Classics much any more, apparently preferring synopticons and the like. But when I was a boy, Dr. Eliot's Five-Foot Shelf of Books was a common possession of middle-class families. One of my uncles had a set, and I spent a good deal of my adolescence pawing through it in search of culture.

I won't claim to have picked up much, but I did get familiar enough with this volume and that to agree wholeheartedly with Dr. Eliot's warning in Volume Fifty, just after he'd said that reading through the entire five feet was—in a small way—almost like going to Harvard. "The Harvard Classics, as a whole," he remarked somberly, sounding just the way I would expect a retired president of Harvard to, "require close attention and a resolute spirit on the part of the reader."

They do. And I imagined, mind you, that among actual Harvard graduates this kind of resolution was routine, that the typical Harvard man, with his dominant (C) features, used the Five-Foot Shelf the way other people use comic strips.

This, of course, is what Dr. Eliot meant me to imagine. But what I have lately discovered is that Harvard men themselves *have never read the Harvard Classics*, and probably don't bother with synopticons, either. They leave that sort of thing to the rest of us. Their own reading is of a strikingly different order (as I shall presently reveal).

In fact, I have found that there are two separate Harvards. One is the public image: the (C)-dominated, bookish, triple-ivied stronghold of the intellect. The second Harvard, the real one, is about as intellectual as Scarsdale. This has been true from its beginning—Harvard's, not Scarsdale's.

It was true, for example, in 1814. Harvard, mother of colleges, had by then given birth to a large number, but it had not yet paid much attention to its own curriculum. In that year a muscular Dartmouth man came down to Boston to learn how to be an intellectual.

Since no one in Massachusetts seemed to have much idea how one went about it, the poor ape decided he'd better go spend a couple of years at the University of Göttingen in Germany. "I would gladly have prepared for it by learning German," he later wrote, "but there was no one . . . who could teach me." In fact there wasn't even the fragment of a textbook to be found anywhere around Harvard, then in its 179th year. In the end, "I . . . sent to New Hampshire, where I knew there was a German dictionary, and procured it."

Exactly when Harvard did acquire a German dictionary of its own, I don't know, but probably it was not any time soon. As late as 1862 Anthony Trollope took a critical look at the Harvard book supply, and wrote the following: "There is a handsome library attached to the College, which the young men can use; but it is not so extensive as I had expected. The University is not well off for funds by which to increase it."

As we all know, since then Harvard has become extremely well off for both books and funds, possessing more of either than any other American university. Probably it was Trollope's taunt that stung them into it. But as to whether anyone actually *uses* any of those millions of books, that I very much doubt.

I know, for example, what the speaker said to the students at the Harvard Phi Beta Kappa initiation in 1891. "It is perfectly possible," he said, "that . . . some whom we welcome here today for the first time have never studied a word of Greek or Latin, or a line of Mathematics, or a page of Philosophy, Logic, or History, during their undergraduate course."

I know about the letter written by that year's Harvard graduate (*magna cum laude*) to the visiting scholar from Oxford in 1895. The Oxford scholar had come over to find out just how good Harvard really was, and of course the authorities did nothing but show him all their new books and tell him how (C)-dominated the students were. Then came the

(Continued on page 59)



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PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

GEORGE

(Continued from page 30)

"What is?"

"That you've lived here for sixty-four years."

"I don't think it's interesting in the least."

"Oh."

George took off his tie and stuffed it in his coat pocket.

"Next stop, Chicago," said a man on George's left, and a few people laughed.

"George!" Alice's voice cut through the thick air. George began to move again. "George, where are you?"

"I'm here," he said. "This you?" He touched a head below him.

"Yes," said Alice. "Where have you been?"

"Pittsburgh," said George, and he chuckled. He sat on the floor.

"What are we going to do, George?"

"I assume that we're going to stay right here," he said.

"But for how long?"

"I haven't any idea."

"Oh . . . George?"

"What?"

"Are you scared?"

"Not particularly. Are you?"

"Who, me? Why . . . no, of course not. Don't be silly."

"Good."

"And don't you worry, George. I'll take care of you."

"I'm not worried."

"Oh." George heard Alice move restlessly in her seat. Her breaths were deep and fast, like quick sighs. "It's hot," she said.

"Take off your jacket." He heard her grunt as she struggled with her suit jacket.

"George," she said suddenly. "Where are you?"

"I'm right here. I haven't moved an inch."

She reached out and touched his shoulder.

They sat in silence. The people in the car were still chattering among themselves, but the voices were getting louder, protests more desperate. George tried to figure out how much more time the people could sit there without panicking. Then he heard Alice begin to cry. She was holding her handkerchief over her face, but her sobs and sniffles were still audible.

"What's the matter?" said George.

(Continued on page 97)



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Fabulous Polynet, new miracle-substance, is cloth-gentle, light, porous as lace. Molded cups are soft and smooth inside. New Formfit 300 moves with you, breathes with you, as if it were part of you. And because it's so supple, molds so perfectly to you, it can't slip or slide down.

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could have its advantages:
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to women who don't sleep well



Wear cotton and you'll never forfeit your smartness to the sun. Cool, comfortable cotton exacts no warm weather penalties. It boasts a natural kinship to the sun. After all, the sun helped make it. And when cotton shows its colors to the sun, whether bold and vivid or modest and pale, they never lose their character. Cotton is for summer. Cotton is for smartness. Cotton is a natural for a whole summer of smartness. **National Cotton Council, Memphis—New York.**

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First your hair needs new Ultra-Blue* Lady Clairol® Lightener. Then see how the gentle magic of Clairol Creme Toner gives your hair a subtle new blondeness, a brilliant lustre, a soft young feel. Your hairdresser loves Creme Toner...and you'll love living your life as a blonde. CLAIROL® CREME TONER.*



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THE BUCKINGHAM CORPORATION • NEW YORK, N. Y.

WHAT MAKES HARVARD MEN SO SMART?

(Continued from page 47)

letter from the young graduate. "You may think we're all intellectuals here," he wrote, "but we just pretend to be. Actually," he explained, "a great many fellows take pains to look for courses known in the College slang as *snaps*—that is, easy courses. What's more," he went on, "even the snaps have to be timed right. Fellows have often come to me and said: 'Tell me a good course in the second half year, I do not want a nine o'clock or an afternoon lecture.' "

The *magna cum laude* went on spilling the beans about his alma mater for eight paragraphs, but I'm going to quote only one more sentence. In this sentence he exposes the technique Harvard used then and uses now to seem so learned. "In default of a *snap*," he was saying, "an easy-going fellow will often choose a very largely attended course, knowing that convenient arrangements for cramming can be made before examinations."

Convenient arrangements for cramming. Harvard men are crammers, not (C)-dominants, and I think I have proof. I point to the catalogue of the Harvard Cooperative Society, last winter's issue, page thirteen. Page thirteen is a crammer's mecca. Is there any mention on it of Great Books of the Western World, or the Harvard Classics, or any classics whatsoever? Certainly not. Instead one finds "The Coop's Fourteen-Inch Paperback Reference Library—twenty volumes of basic books." That's what Harvard men have: a fourteen-inch shelf.

Yes. and what are the volumes that comprise that tiny library, the twenty the Coop deems essential for Harvard graduates? I will list them. With a humble bow to President Eliot, the Board of Overseers of Harvard University, and (C)-dominants everywhere, here they are:

The Story of the Bible
The Story of Mankind
A Complete Guide to Gardening
Baby and Child Care
Standard Bartender's Guide
Pocket Cook Book
Roget's Pocket Thesaurus
Stories of the Great Operas
History of American Painting
Rand McNally Current Events World Atlas
History of the United States
Crossword Puzzle Dictionary
The Story of Philosophy
Immortal Poems of the English Language
A Short History of the Civil War
Pocket Guide to Birds
Fundamentals of Contract Bridge
Merriam-Webster Pocket Dictionary
Larousse's French-English, English-French
The Shorter Bartlett's Familiar Quotations

One sees at a glance how the Harvard image is perpetuated. Are we about to have a centennial of the Civil War? The old Harvardian flips through his *Short History* and wows the rest of us by giving the precise dates of the Battle of Chancellorsville. Is a quotation from Marlowe in dispute? He surreptitiously consults his *Shorter Bartlett.* Are we to play intellectual games in the living room after dinner? Who stands a chance against the Harvard man with his pocket copy of the *Crossword Puzzle Dictionary?*

I won't claim that every single volume on the midget shelf is a crammer's text, what you might call a book for pseudo-(C)s. By my count, only eleven are that and nothing more. On the other hand, it emerges that Harvard men are by no means so low on (V) and (S) as was claimed for them. Brawny (S)-types, many of them, there they are out in their suburban gardens with spade and hoe and *Complete Guide to Gardening,* digging away.

See them stride through the woods and swarm up the trees, *Pocket Guide to Birds* clenched between their teeth. Madly, unashamedly, middle-classly (V), listen to them shake those professional bartenders' shakers, hear them snap out the cards for another hand of contract bridge. You can tell a Harvard man, all right, and what you tell him by is his copy of *Baby and Child Care.*

As for me, the day I leave Dartmouth I'm off for Göttingen. I do not plan to go by way of Massachusetts.

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All dressed up in your wonder-working Robby Len swimsuit—with lots of places to go! From shore to shore, Robby Len basks in complimentary attention! Left: Green, lilac, brown, sizes 32-38, 100% Helanca® nylon about $20. Right: white, pink, maize, sea foam, sizes 34-40. Elasticized sharkskin. About $16.

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Your
all day best
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Rogers places you there in this gown of new Satin-Glo nylon tricot and peignoir of opaque nylon tricot overlaid with sheer, outlined with rich satin. #15039. Sizes 32 to 38. Sparkling champagne/pink flamingo; petal pink/sparkling champagne; ariel blue/sparkling champagne. The ensemble, $29.95. The best stores carry Rogers. Rogers Lingerie, a Genesco Division, 500 Fifth Avenue, New York 36.

New: Modess® VEE-FORM anatomically shaped

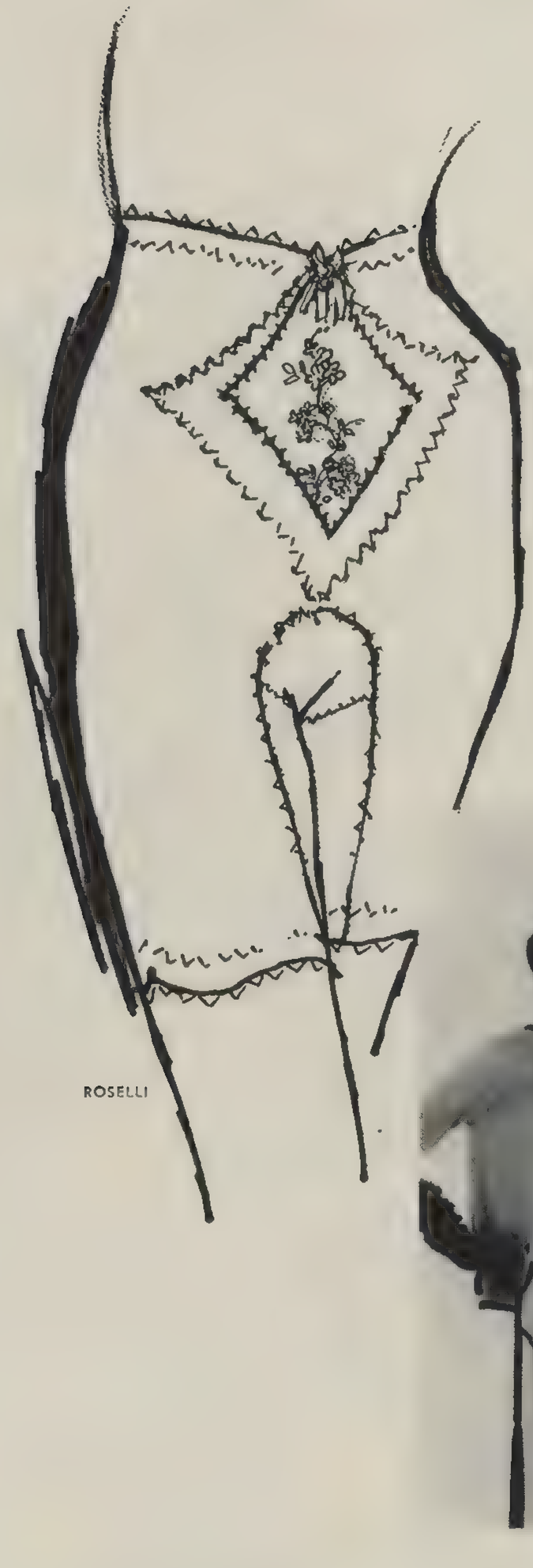
Softly contoured napkin
Echoes the lines of your body.
Wider in front, narrower in back
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A soft polyethylene shield
positively prevents strike-through.



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—the chafe-free cover is treated
with an undetectable deodorant.

Smoothing the way for the new knitted looks





What's needed with summer's little knitted dresses is a girdle that takes a firm stand about shape—but takes it lightly. A case in point: this leggy pantie girdle of bubble-weight Lycra (it barely tips the scales at all at about 3½ ounces). The filmy embroidered front panel looks fragile but isn't, thanks to a section of stiffened net between the layers of nylon marquisette. The long legs shape a smooth thigh-line; have inside stocking supports. By Olga in white, $14. Altman's; Marshall Field; I. Magnin. Bone-white suit, piped in black and brown, by Coleknits; knitted wool, $100. Altman's.



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a gal who's going places

uses Zeigler Facial Care for her prettiest, freshest look!

Business trips, fun trips, here, there, and everywhere she goes! *And* her Zeigler Facial Exerciser goes too. This is special beauty care she wouldn't be without a single day, because it does two special things: Zeigler care *stimulates* circulation deep in the beginnings of the complexion — far deeper than creams or masks can go.

Then Zeigler care does its most important work: *exercise* of delicate facial muscles — tones, firms, strengthens them like nothing else! Stronger muscles can better support pleasing facial contours.

Wouldn't you like to go places, and go looking your loveliest? Look into this new facial care today; only good things come of Zeigler Facial Exercise!

The Zeigler Facial Exerciser is pleasant, safe and takes just minutes a day — even while you read or watch television! Developed under medical supervision; made by a leading maker of medical equipment; clinically tested; guaranteed five full years; acclaimed by beauty authorities and women everywhere. The cost is less than you'd dream for a lifetime of *effective* beauty care.

Women over 30 — try this mirror test:



1. Before a mirror, examine your eyebrow arch. Now lift and hold your eyebrows. See the difference?
2. Place your fingertips high on your cheeks; lift very gently up and back. See the difference? You may also notice a change in your throatline.

Nature usually responds to exercise by strengthening, toning, and firming the muscles. The Zeigler Facial Exerciser now offers a sure method of exercise to these important facial muscles.

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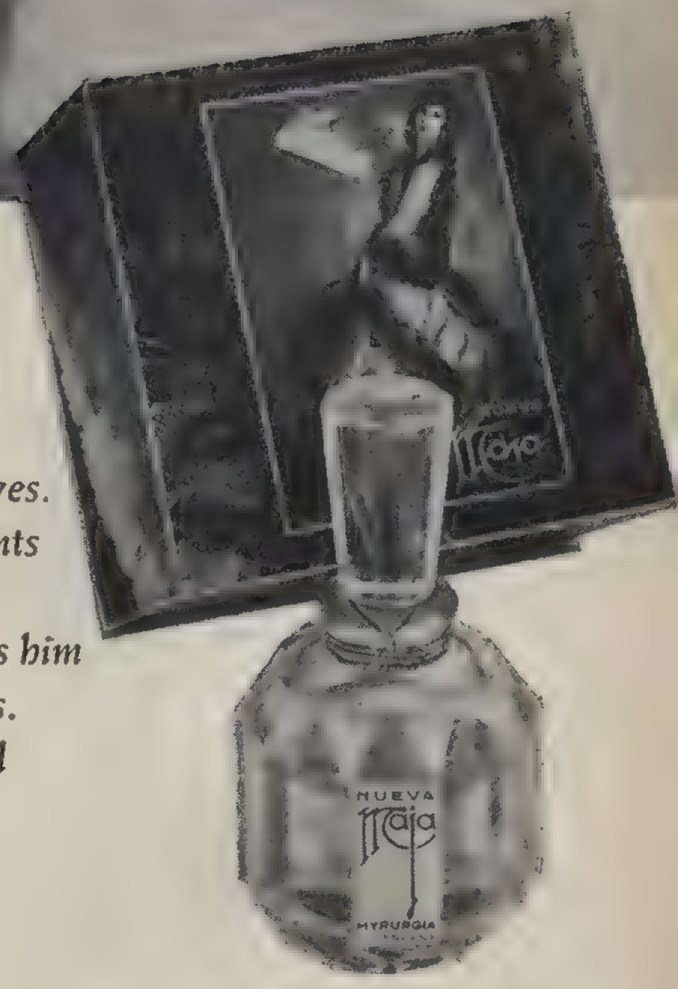


A new mood of magnificence for the waltz-gown with its own peignoir! Each is fashioned of nylon tricot misted over with nylon chiffon . . . each accents this irresistible elegance with hand-run Alençon lace created in France exclusively for Munsingwear. We call the look "Bon Soir" . . . you may choose it in eggshell with ecru Alençon or completely in white; 32-36, 35.00 the set. *Fashioning the Future 75th year*

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This is the woman primeval in you...

In each woman there are many women. Maiden, mother, helpmate, friend. And, also, this elemental woman, who dwells eternally in man's desire, where her every golden silence whispers yes. This is the woman in you who wears Maja perfume by Myrurgia. In those hushed and precious moments for which there are no words, you will want him to sense its intimate aura about you. Something without defense, without pretense, an exhalation of your very being that warms and welcomes him with your love. Maja perfume is made in Spain, where there is deep feeling for these tender mysteries. For many years, well-bred women over the world have made it their preference. You will understand their reasons once you have worn it. No other fragrance is even remotely the same. Exquisite Maja soap and new Maja perfumed spray mist to complement. At finest stores.



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PROFESSIONAL PERMANENTS

Provocative yet softly feminine. This typifies a creation by Mr. Kenneth, hairstylist to America's most fashion-conscious women. (See how he uses a bow to make the simple, saucy!) And vital to the style, is the choice of a proper professional permanent wave. Thus Bonat has created new *Promise Wave* — the one permanent capable of achieving the demands of today's wide, full-bodied wave. With its exclusive Balanced Moisturizers, Promise brings new pliability, new suppleness to hair. Your perm — regardless of style — holds longer, stays more lustrous than any you've had.
Try Promise Wave — ask for it next time you visit your beauty salon.

HAIRSTYLISTS ARE A GIRL'S BEST FRIEND!



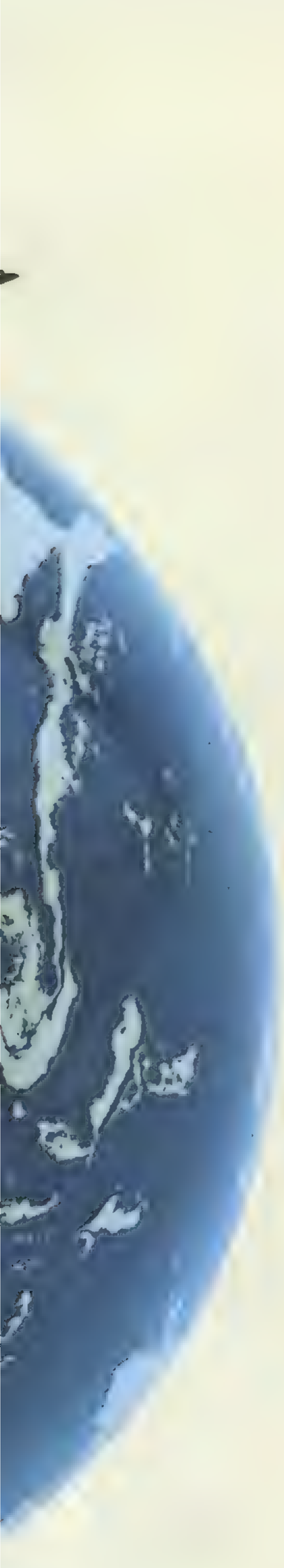
servir la balle

Suddenly the entire feminine population is discovering bowling. It's become *the thing to do!* These days one has a cocktail, smart conversation, and a little bowling any afternoon at all. New multi-million-dollar bowling centers, one more posh than the next, are appearing everywhere. By design, light, air-conditioned lanes rival vacation resorts in their spaciousness and splendor. The Brunswick Corporation, as would be expected, is behind this exciting change. Gleaming, modern Brunswick equipment makes the game more high-spirited, easier than ever (fundamentals can be grasped in as little as fifteen minutes of instruction—free at almost every center).

With automatic this-and-thats, with instant-everythings, life is becoming more and more sit-downish. Too often the American figure shows it. So the observing Miss, Mrs., and Grand Dame find, in bowling, healthful exercise sans the tedium and strain of calisthenics. Every part of the body comes into play. In fact, next to swimming, bowling burns up more troublesome calories than any other activity. And a woman *wants* that firmer form when she sees the clothes! Leading fashion designers from one coast to the other are one jumper ahead of this new wildfire. Now bowling sportswear has all the electrifying élan of beachwear and ski togs. The American woman is showing more chic, more flair in what she wears to the lanes. So, enter, the striking new bowler. Substitute just one rubber of bridge, one movie, one good book, with a game, a frame of *servir la balle*. Addiction comes quickly. It's *that* much fun!


Lady
7 5 1 9 4 3
Brunswick

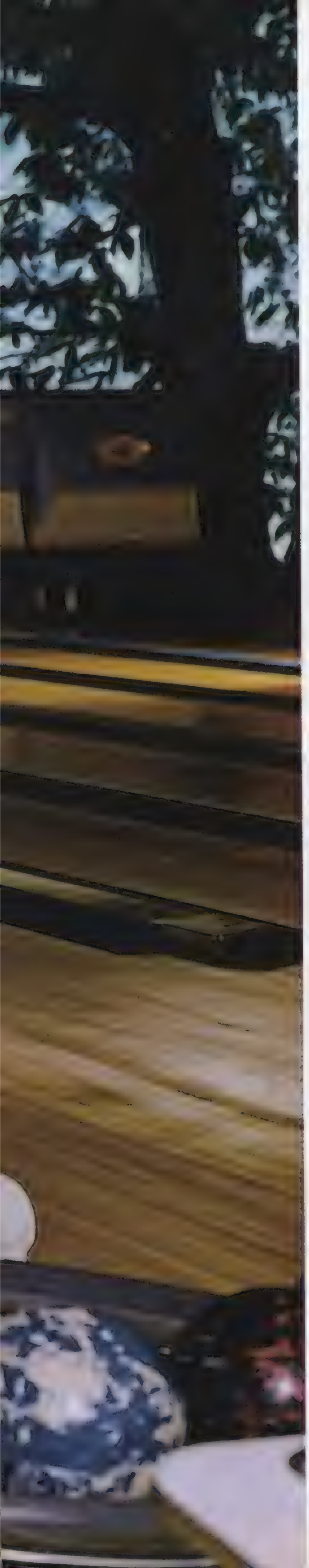
blossom out and...BOWL!



Bo

wling Becomes

You





Come to the fresh, cool lanes for the *fashion*, the *figure*, and the *fun* of it! Just look at the fashions—new as the first green bud, breezy and high-spirited as the game itself! Ten famous designers dreamed these up especially for Brunswick. Even Brunswick's colorful bowling balls, bags and shoes are outrageously flattering and feminine. Now, about your figure. Without even looking, wouldn't you love to whittle a little here and there? Then try America's popular new sport (it works!). And your favorite bowling center is deliciously air-conditioned all spring and summer—no wonder that's where all the fun is! Bowling is just the thing to bring you out. Everything about bowling... *becomes you!*

bowling sportswear approved by Brunswick...from left to right:

1. Jack Winter did it. Soda-straw-slim pants. Palm green, orange, purple, turquoise, black. About $10. Overblouse in lime, light orange, violet, aqua, white. About $7. Double knit cotton.

2. Mr. Gee shocks the color spectrum in a play dress with separate knee-length pants. Hot pink/orange/lemon/gold only. About $25. Drip-dry crinkle cotton.

3. The new "Bowlons." Shirt by Blousemaker, about $8. Skirt by Century of Boston, about $13. Both in cantaloupe and banana. Self-ironing cotton.

4. College-Town presents a sleeveless dress with permanent pleated skirt. Lemon, orange, mint, lilac, white. About $11. Printed cardigan jacket in lemon/pink / orange / mint or lilac / mint / turquoise/lemon, on white. About $8. Junior and misses sizes. Arnel® triacetate sharkskin.

5. Score in Roman carnival stripes by Lorch. Separate wrap culotte in white only. Junior and misses sizes. Each, about $10. Arnel triacetate sharkskin.

6. Dacron® polyester and cotton poplin with piping. Shortie culotte, about $11. Top, about $10. Turquoise, raspberry, caramel, avocado. By Tudor Square.

7. Arnel triacetate and cotton denim pinafore. In vanilla only. About $18. Drip-dry cotton shirt, pink/gold print. About $6. Junior sizes only. By Fligelman of New York.

8. Mix and match coordinates. Sleeveless Orlon® acrylic knit pullover and Arnel triacetate sharkskin Riviera pants in bud green, turquoise, hot pink, white. Cotton sateen shirt-jacket in Tahitian print of bud green/turquoise or hot pink/gold. Each, about $7. From Majestic.

9. The Camelot camisole and permanent panel pleated skirt. In coral, aqua, pink (the top is a shade lighter). Top, about $11. Skirt, about $15. By Suburbia in Arnel triacetate and rayon tropical weave.

Girls wear "Pixee" and "Navajo" bowling shoes in a galaxy of colors. Brunswick bowling balls: Black Beauty, Lady Brunswick in blue and the Fireball. Bags shown, the multi-color "Holiday" and the "Regent" in white, with separate ball and shoe compartments.

All fashions available at most fine stores everywhere. Brunswick bowling balls, bags and shoes at better sporting goods stores, bowling lanes and department stores from coast to coast.

Brunswick
CORPORATION



The Brunswick Automatic Pinsetter is the kind of quiet, fast, accurate, brainy mechanism that is a mystery to a woman. So is the Tel-E-Foul electronic eye at the foul line that signals with red light and buzzer. (Pipe the shoes! They're "Pixees," in a slue of colors. Brunswick Bags keep ball and shoe compartments separate.)

Brunswick is the name behind the big, new change in the game. Brunswick has taken away the clutter of yesterday's "alley," the din of the manually-set pin, and replaced all that with the frolicking, rollicking rhythms of precision game equipment. There's even a whole new fun-fillip to the beautiful lounge furnishings. Brunswick's eminent staff of engineers, designers, craftsmen and color experts have still more dazzling plans for the future. To be sure you don't miss a thing, bowl where you see the name "Brunswick" for the fashion, the figure, and the fun of it!



Brunswick's elegant Cluster Ball Return *slowly* and *quietly* brings back the ball all the way to the starting line. There's even a built-in hand dryer for a sure grip. Those are colorful Brunswick bowling balls with famous Rolling Balance.





The looks, the language, *everything* about bowling is new. Alleys are lanes. Even scorekeeping is chi-chi. When you wonder who's ahead, there's no need to strain an eyebrow. The Gold Crown Tel-E-Score projects the score on a special, large screen à la the movies!

Have a "bowling bee" to get together with friends for strikes, spares, flubs, fun and relaxation. Lounge seating is comfortably contour-designed. Many Brunswick bowling-recreation centers include nurseries with baby-sitters, swimming pools and patios! They've thought of everything!

Because of **Brunswick** .....

BOWLING BECOMES YOU!

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(*Advertisement*)

OPERATION: SHAPE
...the sine qua non in Hollywood

Stars have learned there's more to it than "crash diets" or starvation regimens ...Instant Tiger's Milk becomes a new and exciting approach to the problem



SUDDENLY A PROVOCATIVE RUMOR WAS BORN IN HOLLYWOOD. *Something about a new appetite appeaser. The name? Well, almost unforgettable! "Just whisper it darling and you'll see eyes light up."*

Hollywood is famous for its trend-setting. It has caused minor revolutions in numerous branches of industry—fashions, men's wear, food, drink and home furnishings. Sometimes it's an overnight sensation as with pink champagne. In other cases the trend develops gradually. Operation Shape, for example, meandered through cycles of flat chests, glamour legs and sexy curves until Hollywood realized that keeping in shape with the current vogue was not enough.

Keeping in good shape became the phrase of the day for both men and women when film and television stars discovered that although *jaded* was an asset to jeweled accessories, it was something less than a lovely asset when it applied to the way they felt. Back in the dear dead days almost beyond recall, a star could count on "locationing" on the back lot. Today she may be in Spain one week, in Israel the next for a major movie and then fly to a far corner of the South Pacific for a day's shooting in a TV series. It takes stamina to make the leap from the precipice of a picture production to a television segment portraying a radically diverse role.

Suddenly a provocative rumor was born in Hollywood. Something about a new appetite appeaser. The name? Well, almost unforgettable! "Just whisper it darling and you'll see eyes light up." It fascinated Hollywood's thinking. It provided a relatively low calorie, before-meal drink that would supply B Complex vitamins and important minerals.

Thus the boom for a new fortifier for liquid diets was triggered. The earliest converts eagerly sent word of their discovery along the Hollywood grapevine: "*Try Instant Tiger's Milk!*" Gossip columnists, who would rather be specific than otherwise, made much ado about the numerous celebrities who were pleasantly addicted to using "Tiger's Milk." Television stars cited its benefits on the airlanes. Broadway's stage stars picked up the cue. And once again Hollywood had established a nation-wide trend.

Fatigue-ridden Hollywood celebrities who look at the wonderful nutritional factors in Instant Tiger's Milk are amazed to learn that this product is derived entirely from natural sources. It contains no preservatives, artificial flavors or coloring.

Because of its low calorie content, Instant Tiger's Milk, when taken before meals, serves as an appetite appeaser and at the same time supplies abundant amounts of B vitamins plus calcium, phosphorous and iron, as a supplement for persons who may be on a reducing diet. It contains 50% protein with all the essential amino acids including the eight that the body cannot supply. And—because it contains many of the elements necessary for good nutrition, it is a wonderful supplementary food for everyone.

Chacun a son gout—One Hollywood glamour queen mixes the potent powder with tomato juice; a top-ranking cover girl who simply must discipline her figure prefers using it with pineapple juice; and a handsome movie hero blends it with milk with a *soupcon* of honey. You're on your own when you mix this unusual food drink, made from the highest quality powdered non-fat milk solids, special food yeasts and high protein concentrates. You simply stir it into the juice of your choice.

You can take it at any time—at home, at work, or on a trip. It not only comes in different size packages, but also in slender-shaped packets the size of a powder-puff for easy tucking into purse or pocket.

"OPERATION: SHAPE" is the title of a new authoritative booklet, prepared by the makers of Instant Tiger's Milk, that outlines a new, safe and practical weight control plan. It includes helpful reference charts, new low-calorie menus and other important data. Send for your copy today, enclosing 10¢ in coin to cover handling costs. Plus Products, 2302 East 38th Street, Los Angeles 58, California. This booklet will give you a better understanding of proper nutrition and its importance in your daily life.

(left) Diamonds in 14K w/gold $95. (below) Plat. $235.

22 Dias. Plat. $225.

(left) Diamonds in 14K w/gold $70. (below) Plat. $125.

DIAMOND PLATINUM HEART BROOCHES*

Baguette, Round Dias. Plat. $835.

22 Dias. Plat. $310.

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*Worn also as Pendants, w. unique detachable backs.

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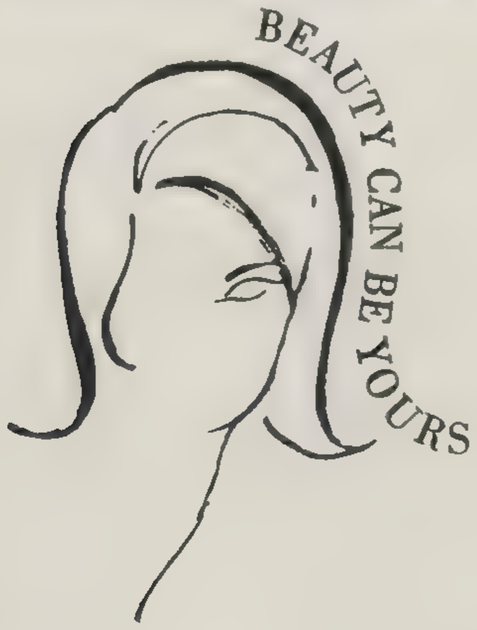
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the camisole top balustraded
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town shoes
FIFTH AVENUE



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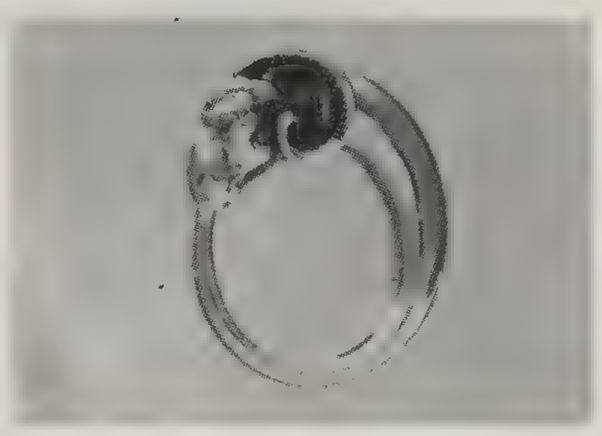
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TOWN SHOES FIFTH AVENUE
385 Fifth Avenue at 36th St., N.Y.



Ram's head,
etched in profile,
off-centre on a ring of
14-k. gold. $75 tax inc., ppd.
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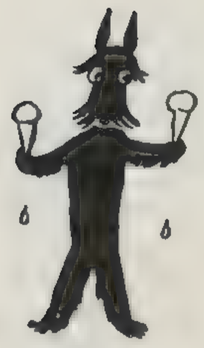


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Sunflower pin in
sunflower colours—
jet-spangled centre,
yellow stones for petals,
green stones for leaves.
$15 plus tax, by Schreiner,
at Bonwit Teller,
721 Fifth Ave.. N. Y. 22.

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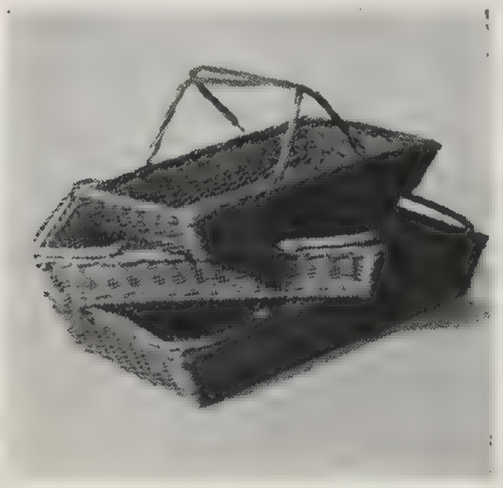
HOUND



...ideas to whet the shopping appetite



Flights of pink, red, and orange butterflies on a teepee-shaped beach bag of cotton duck. Black plastic trimming; 23″ long. Inside kit holds soap dish, pin-curl bonnet. $3.60 tax inc. ppd. Wilco, Dept. 80, 35 S. Park Avenue, Rockville Centre, New York.



Woven willow baskets—a nest of three—to hold flowers, or for serving fruit or bread. 16″, 18″, 20″ sizes: set, $10.95 ppd. Here's How, 95 Fifth Avenue, N. Y. 3.



The Midas touch: a real rose leaf, dipped in 24-k. gold and mounted on a pin; to wear this summer. $5.50 tax inc., ppd. The Unique Shop, Main Street, Cold Spring Harbor, Long Island, N. Y.



Pale-pink apple blossoms scattered on cotton chintz: child's play dress with flounced hem, pink pants to match. Washable. Also in lilac. Sizes 2 to 3X, $6.95; 4 to 6, $7.95. Lullabye Shop, 224 Worth Ave., Palm Beach, Florida.

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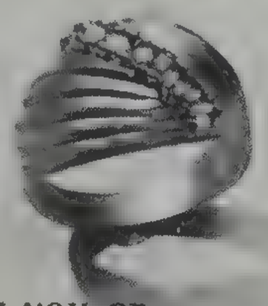
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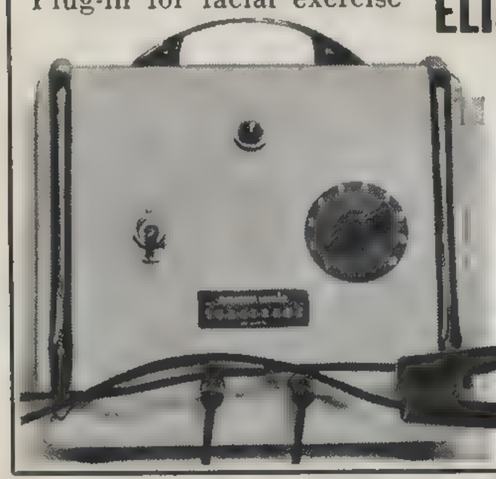
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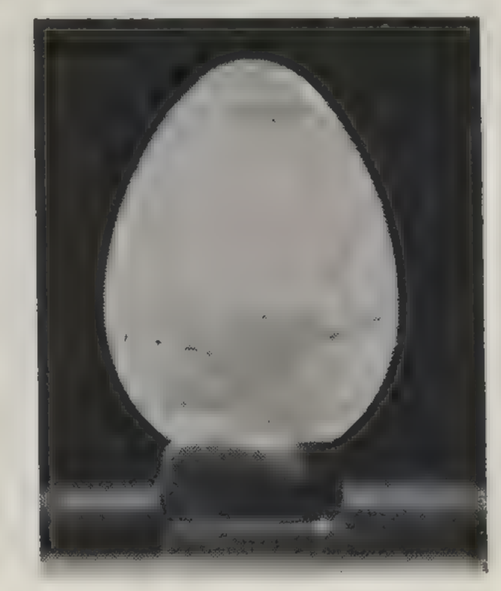
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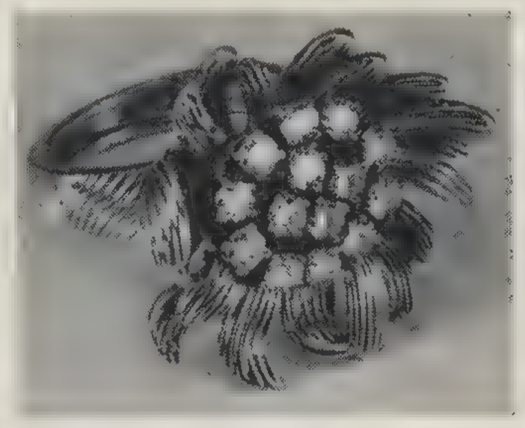


SHOP

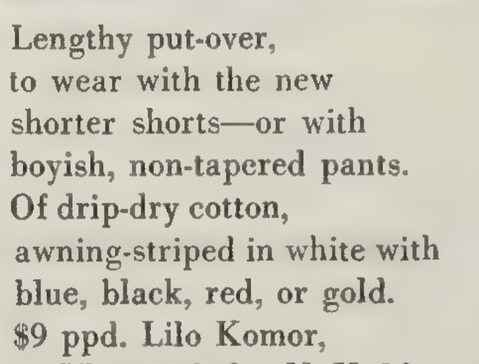
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$9 ppd. Lilo Komor,
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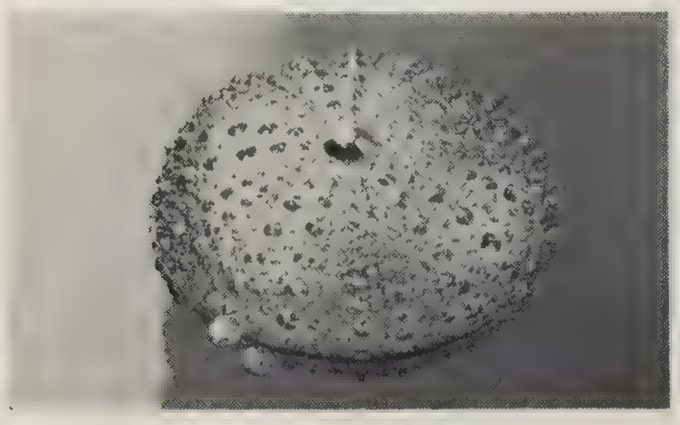


. . . patrols the shops



PAUL RADKAI

Old-fashioned homespun, getting around in a handy travel bag trimmed with washable plastic leather. Bone beige or coffee tweed. $7.99 plus tax. Lane Bryant, 465 Fifth Ave., N. Y. 17.



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Child's frilled dress in pink and white cotton gingham with pants to match, a white, ruffled-over hem. Drip-dry; sizes 2 to 3X, toddler; 3 to 10, regular. $6.95. Green Frog, 13 Christopher Street, N. Y. 14.

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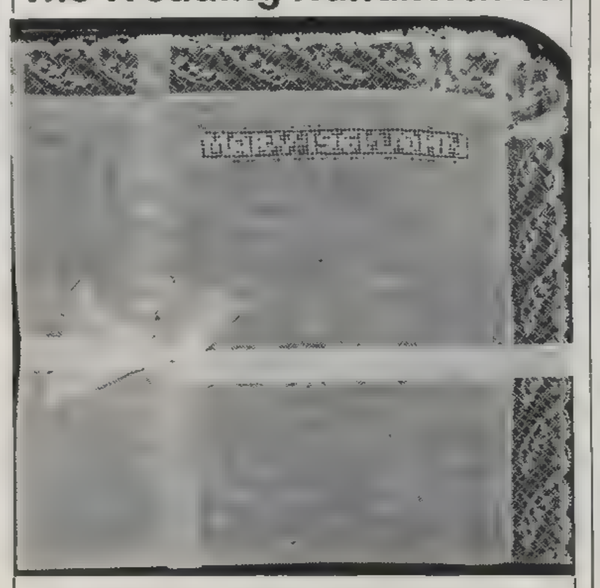
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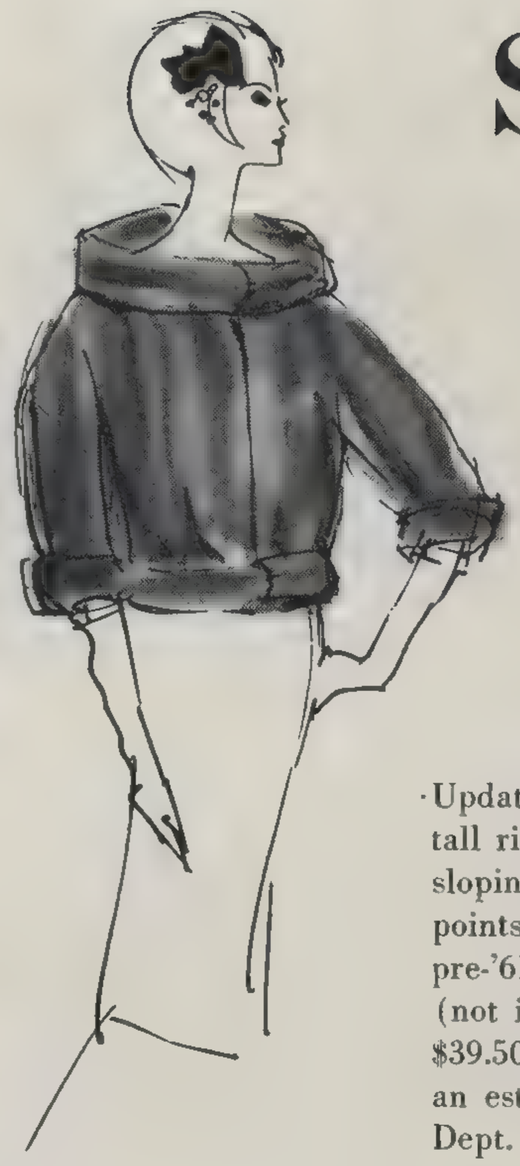
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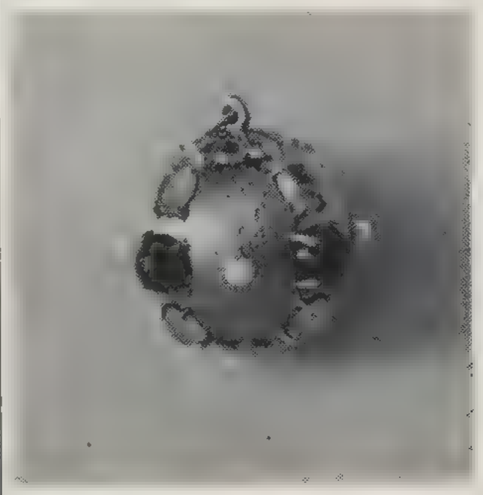
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Bedside clock that travels nicely: it has a rope stand of green leather wound with strands of 14-k. gold. $220 tax inc., ppd. (Green leather case, $20.) Van Cleef & Arpels Boutique, 746 Fifth Ave., N.Y. 19.





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Chevron-shaped wrap of pale, blue-grey, sapphire mink paws—just the right amount of wrap for summer evenings. Fastens with a grey velvet bow. $88 tax inc., ppd. Harold J. Rubin, 943 Madison Avenue, N.Y. 21.

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HOUND



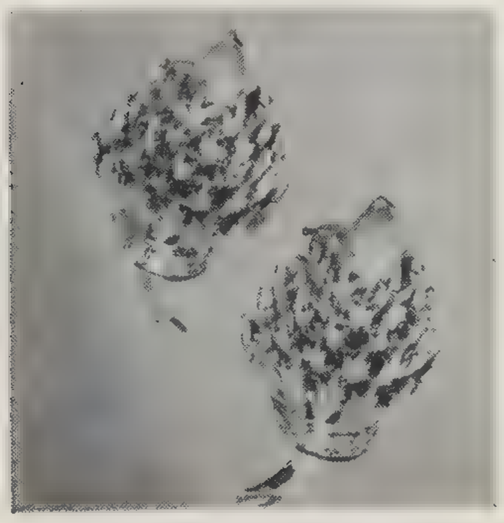
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Seed pod earrings: the seed itself is turquoise and it's sheathed in husks of 18-k. gold; a band of diamonds rings the stem. $280 tax inc., ppd. Marchal, 745 Fifth Ave., New York 22.

Man's summerweight cardigan, in navy-blue with white perimeters; also white with navy; navy with red. Hand-washable cotton; small, medium, large, extra large. $9.50 ppd. Paul Stuart, 18 E. 45th St., N.Y. 17.



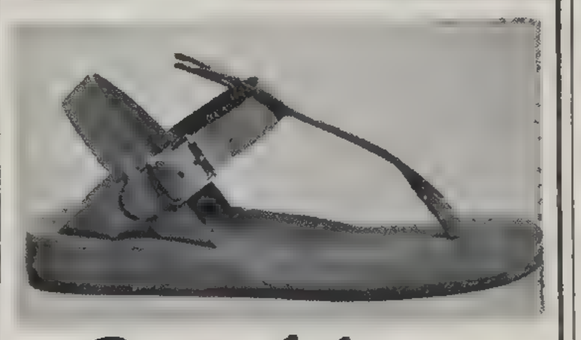
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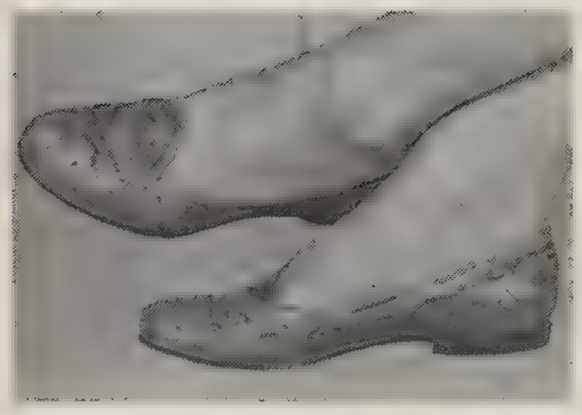
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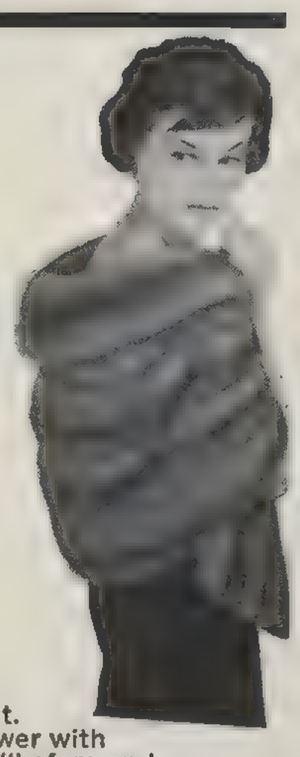
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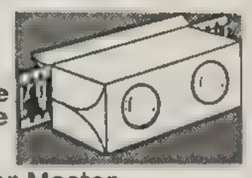


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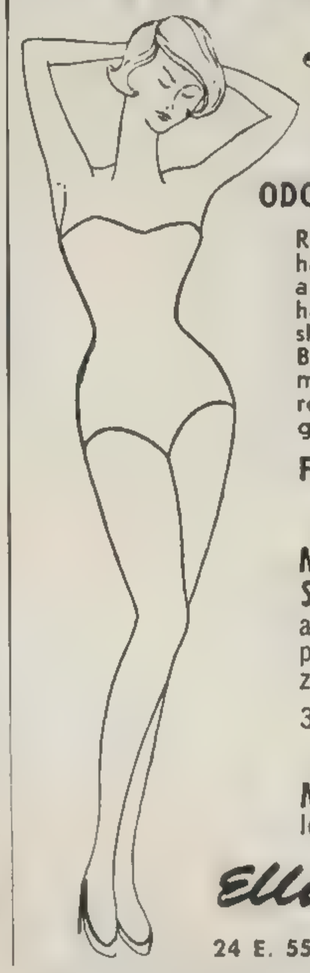
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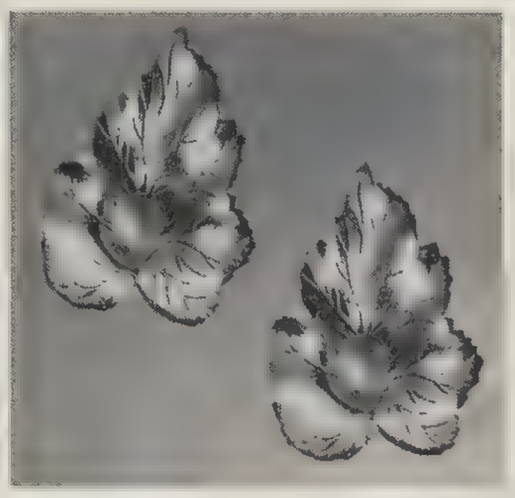


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PORTUGAL

BY MAURICE RICHARDSON

EDITOR'S NOTE: *Maurice Richardson is the wittiest and most readable of English critics; even confirmed non-viewers are devotees of his television column in the London* Observer.

Do not, unless you are an old Peninsular hand, immune to *genius loci,* enter Portugal from Spain. It is like passing from the manic to the melancholic ward. The charm of Portugal is powerful, but it is wistful, clinging; you will appreciate it more if you are not reeling from the Iberian shock treatment.

In a Portuguese café if you want to call a waiter you hiss. In a Spanish café you clap.

If you fly there you will be able to spot the essential difference from the air. Spain looks grey-fawny, like the skin of an old lion's private parts spread out over rocks. Almost as soon as you cross the frontier the country becomes greener. The Portuguese villages look bright and clean; the houses are very white with bright red roofs, and blue shadows. This Portuguese cleanness, this spick-and-span aspect, almost Swiss, is your first surprise. It will give you an illusion of prosperity which is belied by the extreme poverty of most of the population.

Everybody says you should arrive in Lisbon by sea and get an eyeful of the city rising above its water front on the Tagus estuary. But this is almost certainly inconvenient. Try, though, to arrive in the early evening. There is a curious pink light then, a special Lusitanian aurora. It can tell you everything in a moment of revelation on the drive in along the Avenida da Liberdade: how Portugal's strength has been sucked away southwards and across the Atlantic.

Lisbon is a delicious city, elegant, pretty, just the right size for a capital. It has a peculiarly sweet smell of its own that goes well with its white, yellow, and pink houses. It is also one of the hilliest cities in the world. The steepness of its streets is accentuated by the Portuguese passion for elaborate mosaic pavements. The click of the workman's hammer is one of the Lisbon sounds that will blend in your memory with the plangent aphrodisiac motor horns. In some places the pavements are so steep you think you are going to fall back. The little yellow trams (they used to be owned largely by a charmingly eccentric Oxford don who flourished in the twenties, much cultivated by Betjeman) seem like funiculars. In some parts there are huge lifts to take you from one level to another.

The atmosphere of Lisbon is delightful, gay but in a mildly sub way, vague, dreamy. Everybody gets very absent-minded there. During the war, when it was an international spy centre, top secrets used to be left lying all over the place. There are still night clubs with plush seats and dark red velvet curtains that seem to be taking you straight back to the 19th century; but for most people night life in Lisbon means *fados.* The word means fates. These are the Portuguese folk songs that are inevitably compared with Spanish flamenco singing, though the comparison is about as misleading as it could be, and their history is complex and includes an element of Negro lament imported from Brazil. The burden of a *fado* is one of misfortune in a mood of resignation, totally different from the fierce tragic protest of flamenco or *canto jondo.* The effect of *fado* singing on me is oddly contradictory, like

(Continued on page 90)



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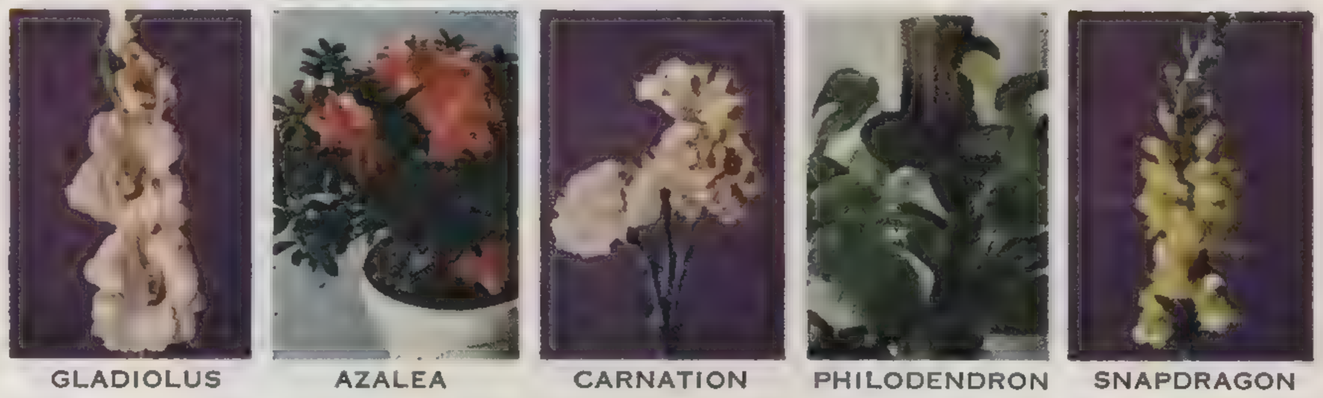
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PORTUGAL

(Continued from page 88)

a soothing syrup with a sudden kick concealed. The guitarist's accompaniment is partly responsible. The Portuguese are some of the most brilliant virtuosi of the guitar in the world. Their fingering is superb. One night, in a café in the Bairro Alto in Lisbon, which rises above the Chiado, rather as if Montmartre were piled on top of Bond Street, I listened for hours to two master guitarists from the university town of Coimbra. Their chef-d'œuvre was a cat concert, a delicious piece of musical humour. Coimbra, the centre of Portuguese culture, and very nearly its geographical centre, is at the head of the Mondego valley, where you are supposed to find the key to the soul of Portugal summed up for you in the untranslatable word *saudade*, meaning roughly a kind of languorous nostalgic melancholy.

Experts even claim to be able to detect the all-pervasive *saudade* in the cooking. Portuguese food can be delicious, though there is not a great deal of variety. Go for the delicious hors d'œuvres, and the sea food, and the fruit, especially pineapples, and vegetables. If you are in Lisbon, take the ferry across the Tagus from the Cais do Sodré to Cacilhas and eat at the Floresta. Another good fish restaurant in the city itself, just off the Rossio, the central square, is Gambrinus; try *santola*, spider crab. The taste for the Portuguese national dish, *bacalhau*, dried cod, is easily acquired. Auden once said it reminded him of the skin off the soles of his feet, which shows you in what strange places gastronomic delights may be found.

The wine is a subject in itself. Port apart, I am not wild about the Portuguese reds, though there are many enthusiasts for the claret like Dão. I found the *vinho verde*, new white wine, absolutely delicious; faintly effervescent, it seems to hiss on the tongue, leaving a distinct *saudade* behind. Portuguese brandy is tolerable, though it tastes rather of scent. Just as the antidote is to be found growing near the poison, so in Portugal you will find a marvellous mineral water called Pedras Salgadas. It is rather sulphuric but its effect on the digestion is miraculous.

There is a large English colony in Lisbon, but to find the ripest specimens of the British in this corner of the peninsula you must go to Oporto. Their social centres here are the elegant little British club overlooking the Douro and the Factory House built in 1786 where they hold regular epic port tastings. They have specially beautiful complexions of a rosy brown that seems to be lit from within. This is the effect of sun, the soft Atlantic climate, and port. They drink tawny port, unfortified, as a table wine. It tastes utterly delicious, with the faintest hint of blood in it, and spoils you for port drunk anywhere else in the world. The British in Oporto are infinitely hospitable and removed from the harsh realities.

Do not fail to go North from Oporto to the Minho, which the Romans called the Elysian fields. This exquisitely beautiful countryside is truly Arcadian, hilly, fertile and dreamlike, with rococo country houses hiding up in camellias. There are some delightful small towns: Guimãraes, Caminha, Ponte de Lima, and Braga. Here you will find more of the Portuguese virtue of prettiness with less of the accompanying vice of insipid than anywhere else.

Lisbon is so charming and dreamy that there is always danger of getting bogged down in it. Sintra, with its associations of Byron and Beckford, and its palaces, including the Pena, that hideous Portuguese Balmoral, is worth a visit. Estoril, the toy Riviera, with its golf course, casino, and cosy little electric railway from the Cais do Sodré in Lisbon, has charm, especially Cascais, the fishing port; but there is no reason to stay there. And the sea is cold, much colder than you expect; for some reason the Gulf Stream seems to miss this part of Atlantic coast. The best piece of coast in Portugal is the

(Continued on page 102)



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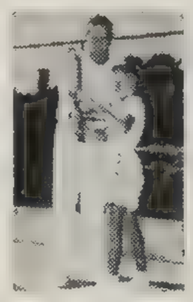
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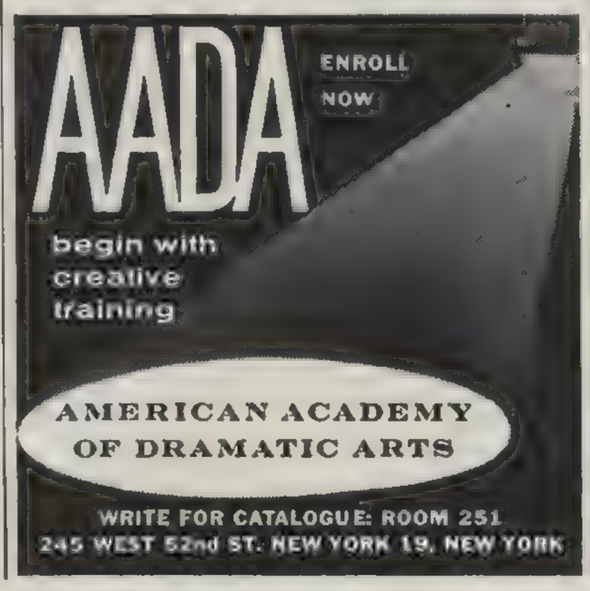
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GEORGE

(Continued from page 49)

"I've got to get out of here," she said. "I can't stand this much longer."

"Now hush. That's not going to do anybody any good."

"But George," she said, and her voice began to rise. "I've got to. . . . " The lights came on, and the fans began to turn. The light hurt George's eyes, but he turned to look at Alice. For a brief moment she was caught, eyes wide, mouth open, tears streaming down her cheeks. Then she quickly wiped her face and settled back into her seat. The train lurched forward.

"It's about time," she said, sitting up straight. "It's just terrible, the things this city makes us pay taxes for and then can't run right. Just terrible. George! Get up off the floor." Slowly, he stood up.

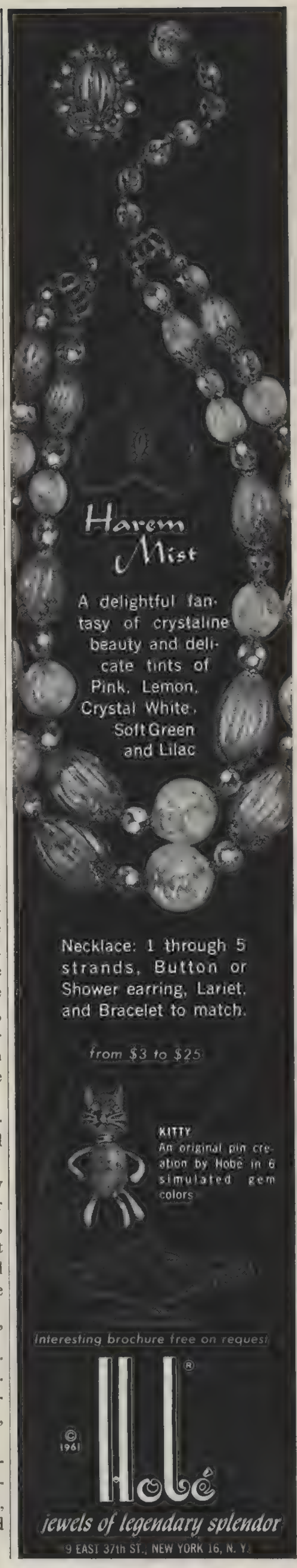
The train slowed as it neared 42nd Street. The lights of the station flashed by, and the train stopped. The doors slid open, and the people began to pour out of the car onto the platform, talking and waving their arms and wiping their faces, jackets and coats slung over their shoulders. George was shoved down the aisle, and as he left the car he saw Alice waving at him from the crowd at the other door. "Meet me at the top of the stairs, George." Pushed by the wave of people, George climbed the stairs. At the top he walked away from the hurrying, sweaty mob and stopped at a newsstand. He was thumbing through a magazine when he heard Alice behind him.

"George!" she said, breathing heavily. "Don't just stand there. Come on."

George turned slowly around and looked at her. Her hair fell sloppily on her forehead, and she held her wrinkled jacket draped over one arm. He said nothing, but looked again at the magazine and turned a page.

"George, I said come *on*!" George turned another page. "George," she began again, "come. . . ." She stopped. Then, in a softer, almost feminine voice, "Please, George," she said.

George closed the magazine and dropped it on the newsstand. He turned around and, smiling, took his wife's arm and moved toward an exit.



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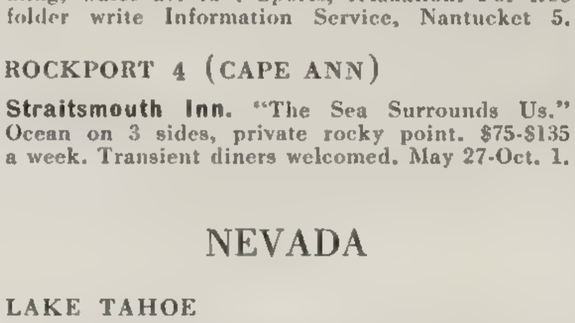
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BULLETIN TO CLOTHES COLLECTORS: the new sweater count with summer references ticked off look by look in VOGUE in JUNE

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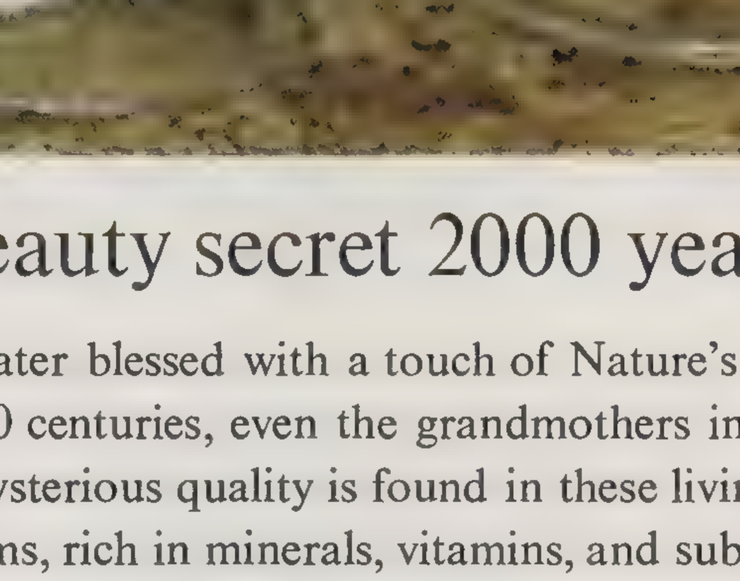
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Cosmétiques

BIOTHERM

Made in France

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PORTUGAL

(Continued from page 90)

Algarve, in the extreme South round the corner from Cape St. Vincent. The landscape here is sandy and a bit African, blazing hot in summer, with figs and oranges and almond blossom all over the place in February. On the cliffs are delightful little, mainly 18th-century, fishing towns, Praia da Rocha, Albufeira, Faro, Tavira, with miles of golden sand.

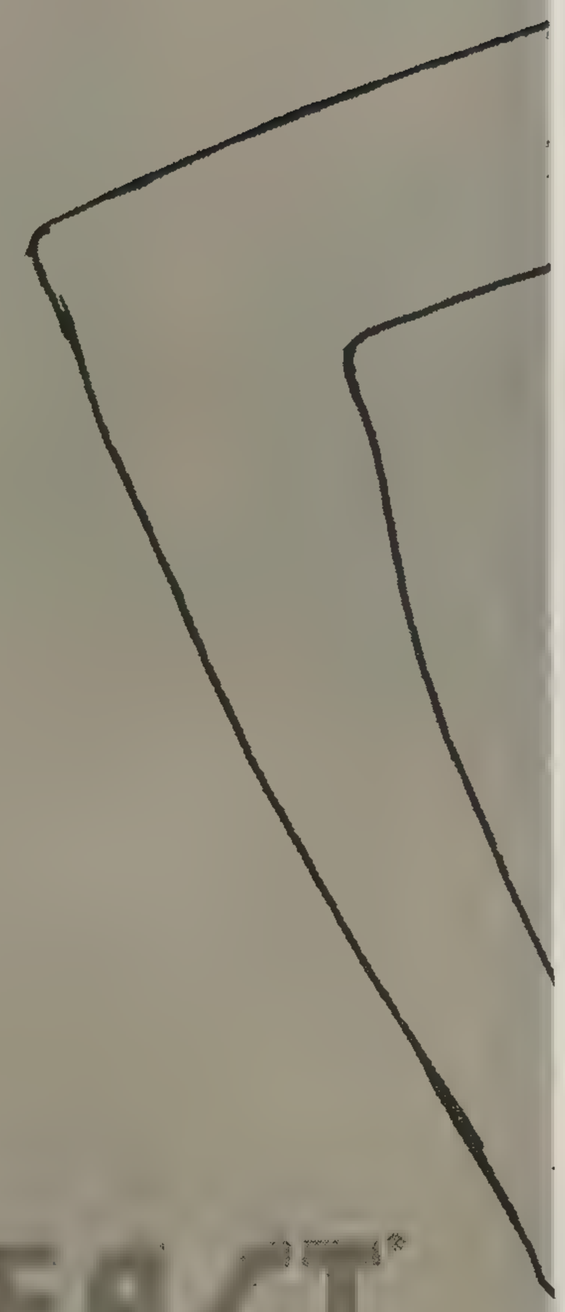
As individuals, the Portuguese have plenty of eccentricities which they tend to conceal behind a façade of sad calm. They are intensely superstitious, both peasants and bourgeoisie. A lot of them believe in witches. At a luncheon party in the country near Queluz, the Portuguese Versailles, I once asked a lady if she liked lizards. She fainted. Her husband explained that lizards were considered madly unlucky. It was impermissible to mention the word unless you repeated it three times: *lagarto, lagarto, lagarto.* Another time, flying back from Oporto to Lisbon one evening after a port-tasting, I told the sister of a Portuguese acquaintance a rather silly joke about Dracula. (There was a Dracula film showing in Lisbon at the time with a sound track in Portuguese telling you how the vampire was constantly popping in and out of his *cofre misterioso.*) She crossed herself repeatedly, and her brother had to give her brandy.

Very characteristic, too, is the Portuguese attitude towards death. Whereas the Spaniards court death as if it were almost more real than life, the Portuguese shrink away from it, witness their deathless bullfights. They have a highly understandable horror of capital punishment. When an English amateur dramatic society in Lisbon performed a play in which there was a scene in the cell of the condemned, there was nearly a riot. The Portuguese love their own dead as if they were still alive. In one newspaper office in Oporto I saw a whole floor given over to the office museum. Relics tenderly mounted in plush included the late editor's pen. Try, if you are in Lisbon, to get someone to invite you to the Circulo Eca de Queiroz. This is the writers' club named after the Portuguese Flaubert, a pleasingly original late-19th-century novelist and quondam consul in Newcastle-on-Tyne, whose work was translated into English by Roy Campbell a few years ago. Not only do they cook *bacalhau* better than anywhere else in Portugal, but all round the walls in glass cases are beautifully made silken puppets enacting scenes from the master's novels.

The architectural and antiquarian riches of Portugal are too profuse to be even catalogued. The exquisite prettiness of Manueline rococo at its best is an addiction from which you will never wish to recover. A last word of advice and consolation about the Portuguese language. This, for all except congenital linguists, is sheer hell. If you know Spanish you will be able to read a Portuguese newspaper, but your Spanish will not help you to speak or understand Portuguese. It derives from the Galician dialect of Spanish but it is curiously slurred in its pronunciation. As the wags say in the English club, in order to speak Portuguese you need to be able to pronounce Llandrindrod Wells in one syllable so that it rhymes with quoits.

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JEWELS OF THE SEA



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Germaine Monteil

MAY, 1961 VOGUE



BERT STERN

Vogue's eye view of where the light is

The woman of our time stands directly in the light, and faces up to it beautifully. No longer limited by the soft focus of private life, she moves often, now, in the full brilliance of public responsibility—perhaps only in the small realm of her own town or city, perhaps in a national blaze. Although the once flattering light of time-to-spare that she thought essential to femininity is behind her, she has established a new idea of beauty in the quickened life of the present. In this new light and motion, her look and her outlook have changed. Changed, too, is man's view of this new femininity, a subject explored in the essay and photographs on the next six pages.

Beauty in our time

One thing must be made clear right away. Women are more beautiful today than they have ever been. It is high time to exorcise the ghosts of legendary beauties. The few portraits, frescoes, and medallions that have come down to us are truly disappointing. They are great works of art, but the women portrayed do not compare with some of the faces caught by the ever-present camera of our day. What is then the essence of beauty today? Beauty is no longer an ideal conception, a vision of a woman beautiful to all ages. As mental images, Cleopatra, Mme. de Pompadour, Lady Hamilton all have interchangeable faces, one slightly darker than the other. The beauty of today stresses the particular; its attraction is in the accentuation of the accidental. This accent on individuality, on difference, on nonconformity to the so-called ideal is woman's visual expression of her new rôle as a partner in what has been until now a man's world. Man has until recently played the rôle of Paris in the judgment and contemplation of the opposite sex—always from a man's point of view. Now woman does not have to mimic an ideal established by male taste. She has gained enough assurance and power to risk pleasing, but above all, to dare displeasing and still be admired. This mocking seductive act, this risk of losing all in order to win all, has a stronger power over man's senses than the banal flattery of the past. The woman of today is beautiful because of her boldness

in affirming her presence as a non-subservient, free being. She reveals the traditional charms of her sex, but they are proudly shown as the attributes of her femininity, not coyly as teasers to man's appetites. Woman ceases to be the "delight of the warrior" and becomes the proud and equal partner in the nobility of life and love.

Do we realize that we have become infinitely more observant? Through photography, films, television, magazines, newspapers, our gifts of observation have been developed beyond those of any inhabitants of this planet until now. We ponder carefully the close-up of eyes, mouths; we observe, like some obsessed scientific observer of beauty symptoms, the slightest twitch that changes the usual pattern and immediately gives us a personal clue on which to base a unique beauty valuation. This intensification of beauty awareness has become a challenge to women today. They have met the challenge straight on, not by withdrawing into an anonymity of face and body but by boldly accenting their individuality with all available means. And a new factor has become a new seventh sense—the sense of speed. We can no longer think of beauty without motion. These human beings, these women who fascinate, hypnotize us, are rendered more desirable by their mobility, their energy. The women of today have a sense of purpose in their motions. This visible manifestation of the mind's drive seems to purify the naturally seductive feminine motion. A woman walking to her job, by the accelerated purposefulness of her tempo, asserts her clear right as a working, interested being. This interest in life beyond the purely erotic is the new concept we have of the woman of our time. It seems that for too long the image of beauty, the image of woman, has been made by man into a purely erotic idol. The woman of our time has destroyed the erotic strait jacket.

The new image is not triumphant. It evokes a tenderness and a little pity, as if we were seeing the trusting face of a child. This trust in man is a new phenomenon. Man confronted by the new woman with her purpose and trust has had to alter his concept of feminine seduction. Feminine hands were once only lovely if not stamped by work. Now women work; their hands have not lost their attractiveness to men.

In her transformation woman, as always, has carried man with her on to higher ground, a realm where there are no preconceived rules of behaviour, a realm of partnership and freedom, equality, faith, and love. This is the realm of true beauty. The men and women who understand this carry with them through life the aura of simplicity and purity. It is in this open, naked courage to be oneself, in seeking to be loved for oneself that true love can exist, without which there can be no beauty in our time or any time.

BY ALEXANDER LIBERMAN

On the next pages, Irving Penn's photographic essay on beauty in our time.



"...the seventh sense, the sense of speed... we can no longer think of beauty without motion."

PENN

"...this open, naked courage to be oneself."



"Now women work; their hands have not lost their attractiveness."

PENN





MOTION

THE SEVENTH FASHION SENSE

RIPPLING THIS SUMMER'S CLOTHES

BRUCE DAVIDSON

It's perfectly permissible, of course, to sit with folded hands while wearing the clothes shown on the next ten pages. But their best looks, their True Meaning, won't be revealed until you get up and start moving around—in other words, till you, and they, are in motion. What they are is a cross section of a whole new kind of 1961 clothes: clothes consciously designed for the almost-perpetual motion of 1961 summer life. What they have is easy cutting: some are cut on the bias, some pleated, some gored; there's always fluidity, often a swish or a flutter, of skirt. Nothing pulls, twists, rides up, whatever you do—walking, running, dancing. Proof, on these ten pages. *Left:* Oatmeal linen so easily cut, so good in motion, it might move right on into October; might move about handsomely in any city, or countryside, in the world. Three pieces—a cardigan jacket, a sleeveless overtop notched at the hips, a skirt that's bias-cut and gored for greater mobility. By Clare Potter, in Moygashel heavy linen; about $110 at Lord & Taylor; Halle Bros.; I. Magnin. Gloves by Kislav. Calfskin shoes from I. Miller.

BRUCE DAVIDSON

MOTION

clothes that don't make a move without looking beautiful

Pretty at a standstill, but prettier still, in motion—more new clothes moving ahead into summer. The two dresses on these pages have another kind of mobility, too: they manage to look equally charming at summer-city or summer-country action stations. *Directly right:* A quick flicker of brilliant green silk, in two parts: overblouse top, banded at the waist; flaring, gored skirt, lined in silk organdie. By Sarff Zumpano, about $110. At Henri Bendel. Mr. John cloche. Appropriately, it's surrounded here by Miró and Calder mobiles, all aquiver at the Perls Gallery. *Far right:* If you should feel like jumping for joy, this is the dress to do it in. Jade-green silk, slightly fitted but easy as to bodice; the skirt, deeply box-pleated. It could move on into evening, with silk slippers. By Eleanor Green, in American Silk fabric; about $40. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Child's pinafore of white cotton bird's-eye piqué by Gay Sprites; $7 at Saks Fifth Avenue. Scene: the New York Botanical Garden.

BRUCE DAVIDSON



MOTION

clothes that don't make a move without looking beautiful

The fashion velocity of silk and crêpe is clocked on these two pages—two dresses that could move effortlessly all around the world this summer. *Right:* White silk, the colour of unhusked almonds, moving in a flared, bias skirt and little sleeveless bodice. The colour movement is raced up with a yellow-stoned jewel, glossy black straw wheel-hat, and black gloves. Dress by Maria Krum. The pin is by Sandor Goldberger. Both at Lord & Taylor. Dress, also at I. Magnin. The hat, by Emme. *Far right:* Bold angular thrusts in taupe and brown on a soft swaying ivory silk crêpe dress. Setting another kind of cool good sense, the little boy's blue and white striped suit in Galey & Lord fabric of Dacron and cotton. Dress by Sarmi, of Bianchini silk crêpe de Chine. Bonwit Teller; Harzfeld's; Neiman-Marcus; I. Magnin. The child's suit is by Oxford Boyswear, about $11. Bonwit Teller. Background: these pages, New York's Metropolitan Museum of Art.

BRUCE DAVIDSON







MOTION

clothes that don't make a move without looking beautiful

Motion carried, here, on into evening when it's translated into terms of music, dancing, lights, flashes of rippling colour. Both these dresses get into the motion picture in the softest way with long, limber, sleeveless tops, skirts with narrow-framed fullness. *Far left:* Dress of double silk chiffon that seems ready, here, to take a mambo in its stride (it could also take little dinners and travels—since it packs beautifully). The colour takes action on its own—unquiet tangerine. Dress by Vera Maxwell; about $90 at Miss Bergdorf of Bergdorf Goodman; Hudson's; I. Magnin. *Near left:* Fluttering ferns printed in green clusters on grey chiffon. This dress, an overblouse and flaring skirt that could twirl out almost to a circle when those cymbals start to crash. Dress by Trigère, of Liberty of London silk chiffon. At Bergdorf Goodman; Gus Mayer; I. Magnin. Earrings by Laguna. Background, the Village Gate in New York, where jazz and revues meet.

BRUCE DAVIDSON

MOTION

clothes that don't make a move without looking beautiful

Motivating influence on these pages—crêpe in its purest forms of black and white, made into dresses with long bloused tops and pleated tremolo skirts that seem always to be rippling. These. for a summerful of late-days, evenings, to wear with marvellous big earrings.

Black: Sleeveless overblouse with a bow at the hip, over a pleated, camisole-supported skirt. By Larry Aldrich, in black crêpe by Onondaga of Celanese acetate and Avisco rayon. About $110, at Saks Fifth Avenue; Hutzler's; Dayton's; Frederick & Nelson.

White: This dress is so active it shows up twice—near background, far foreground—and both ways it's busy dancing. The top is a long blouson; the pleated skirt flared at the hem for more motion. By Claret, of white Arnel and rayon crêpe; about $35. Earrings by Judith McCann. Both at Henri Bendel. Dress, also at Wm. H. Block; Frost Bros. Background where motion practically never stops: Palladium Dance Hall, New York.

BRUCE DAVIDSON

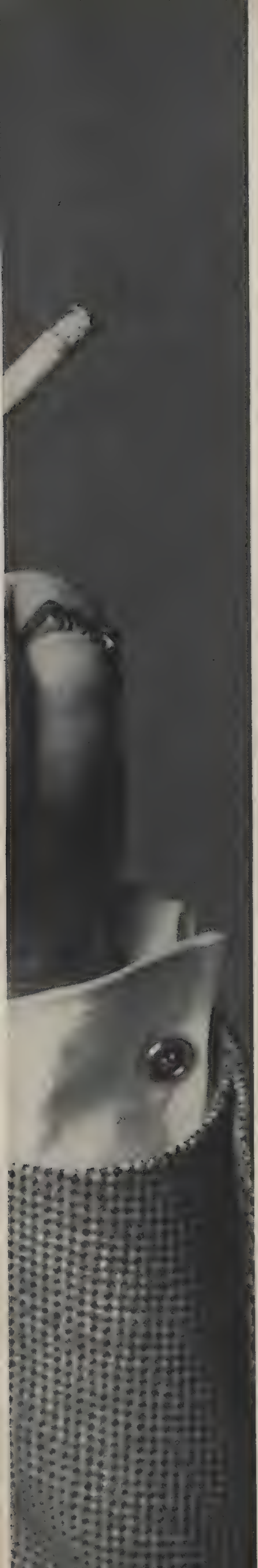




SOPHIA LOREN

Photographic dossier on the woman considered by many the most beautiful woman in the world





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The number of television programs on which an increasing number of important men, especially economists, political scientists, physical scientists, and men in government, give the public great chunks of fresh knowledge. . . . The transposition of "gramped" for the old word goofed; the ivy climb of the word "fuggi" as in a fuggi weekend, meaning terrific; the advance of the word "winkler" for a wily operator; three 1961 vocabulary changes on campus.

PEOPLE ARE TALKING ABOUT . . . The apparently effortless flow of good songs by Bob Merrill, the flash of dancing arranged by Gower Champion, the excitements of the new musical, *Carnival*. . . . In Europe, the French painter Fautrier, whose thick white impasto crossed with transparent pale blues and greens is formless, and of whom André Malraux, the notable art critic, wrote that "his startling new ventures in the past twenty years bring him back to the tragic essence; a painter who counts among his adversaries many painters, among his admirers most of the poets, but his art keeps its solitary grandeur."

PEOPLE ARE TALKING ABOUT . . . The cat grace, fanged fury, and pouncing wit of Sophia Loren in Vittorio De Sica's superb new movie, *Two Women*, based on the Alberto Moravia book of a mother and daughter hauled through the tragedies of World War II in Italy; in the climactic Faulknerian scene, Miss Loren out-Magnanis Anna Magnani as the mother. . . . The increasing appearance on small airplane dashboards of signs to indicate that the owner put the plane together himself—"Passenger warning: This aircraft is amateur-built. . . ."

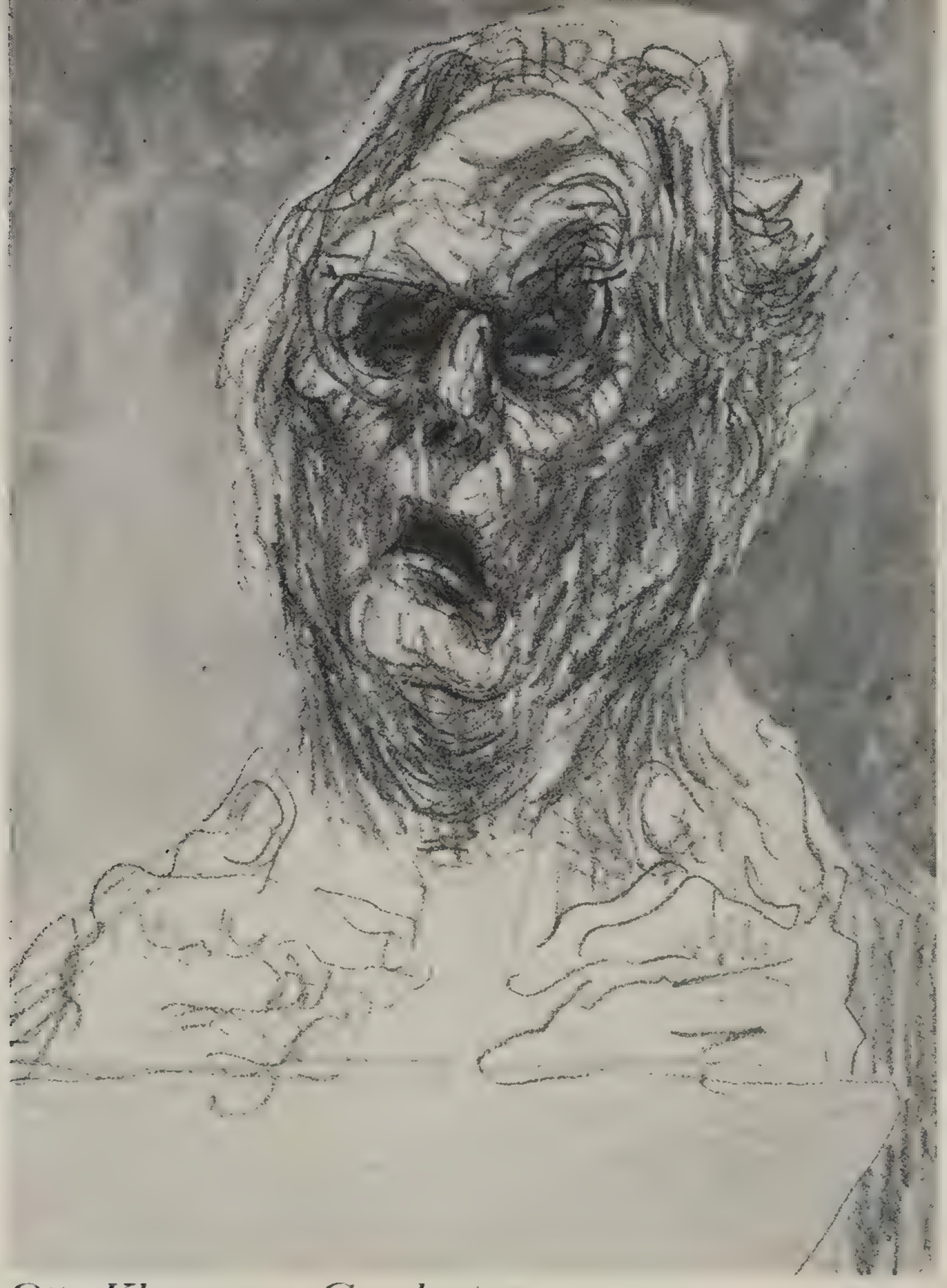
PEOPLE ARE TALKING ABOUT . . . The trio of Russian musical geniuses displayed on the record *Sinfonia-Concertante*: the lyrical impetuosity of the composer, Prokofiev, the strings of the 'cellist, Rostropovich, the precision of the Leningrad Philharmonic Orchestra. . . . Paul Dehn's rhyming bites at nuclear ways, illustrated by Edward Gorey's waspy pen scratches in *Quake, Quake, Quake*, a small book subtitled *A Leaden Treasury of English Verse* and including among its Leaden Treasures: "Two blind mice,/ See how they run!/ They each ran out of the lab with an oath,/ For a small gamma ray had been aimed at them both./ Did ever you see such a neat little growth/ On two blind mice?"

PEOPLE ARE TALKING ABOUT . . . The pleasures of the Sunday Walks, offered by the Museum of the City of New York, with walk and talk by the architectural historian, Henry Hope Reed, Jr., who knows how to evoke rosebushes where skyscrapers now stand. . . . In London, the cracking good entertainment of the film made from Wilfred Fienburgh's *No Love for Johnnie*; the movie catches some bald and grey clichés of parts of British politics.

PEOPLE ARE TALKING ABOUT . . . *King Kong*, a gaudy, fast dancing, and at times moving and amateur musical comedy in London, brought straight from South Africa. . . . *Red Smith's Sports Annual 1961* in which the great Smith chooses his own columns, rightly, for a review of the big sporting events of 1960; in writing about Thanksgiving at Aqueduct he mentioned a John McNulty anecdote about the patrons of a poolroom on Christmas morning: "Surveying them with undisguised loathing was a gaunt and bitter man on a high stool in front of the blackboard, wearing earphones. Life had filled him with acid contempt for all horse players. There was a small hum of conversation which ceased abruptly when the earphones crackled. The customers looked up expectantly at the man on the stool. He sneered back. 'They're off and running at Bethlehem,' he said harshly."

MICHAEL RENNIE, who has the look of being perpetually amused by it all, fits his rôle of the "big-caramel-covered movie idol" in the Jean Kerr joyous comedy, *Mary, Mary*. In a way the part is type-casting since Rennie has been a movie actor for years, is just now finding out the delights of Broadway. (He already knows television as Harry Lime, the smoothie who buckles on weekly adventure and intrigue in "The Third Man.") This loosely jointed man, six-feet-four-inches tall, with narrow, important features, blue eyes ridged by thick brown brows, his hair appropriately grey at the temples, was born in England, educated at Cambridge University, and spent the war as a flying officer with the RAF. He has been acting ever since. Like a golden glove, this Kerr description of her counter-hero suits Rennie, a man with "that richer, milder, longer-lasting M-G-M charm."

PENN

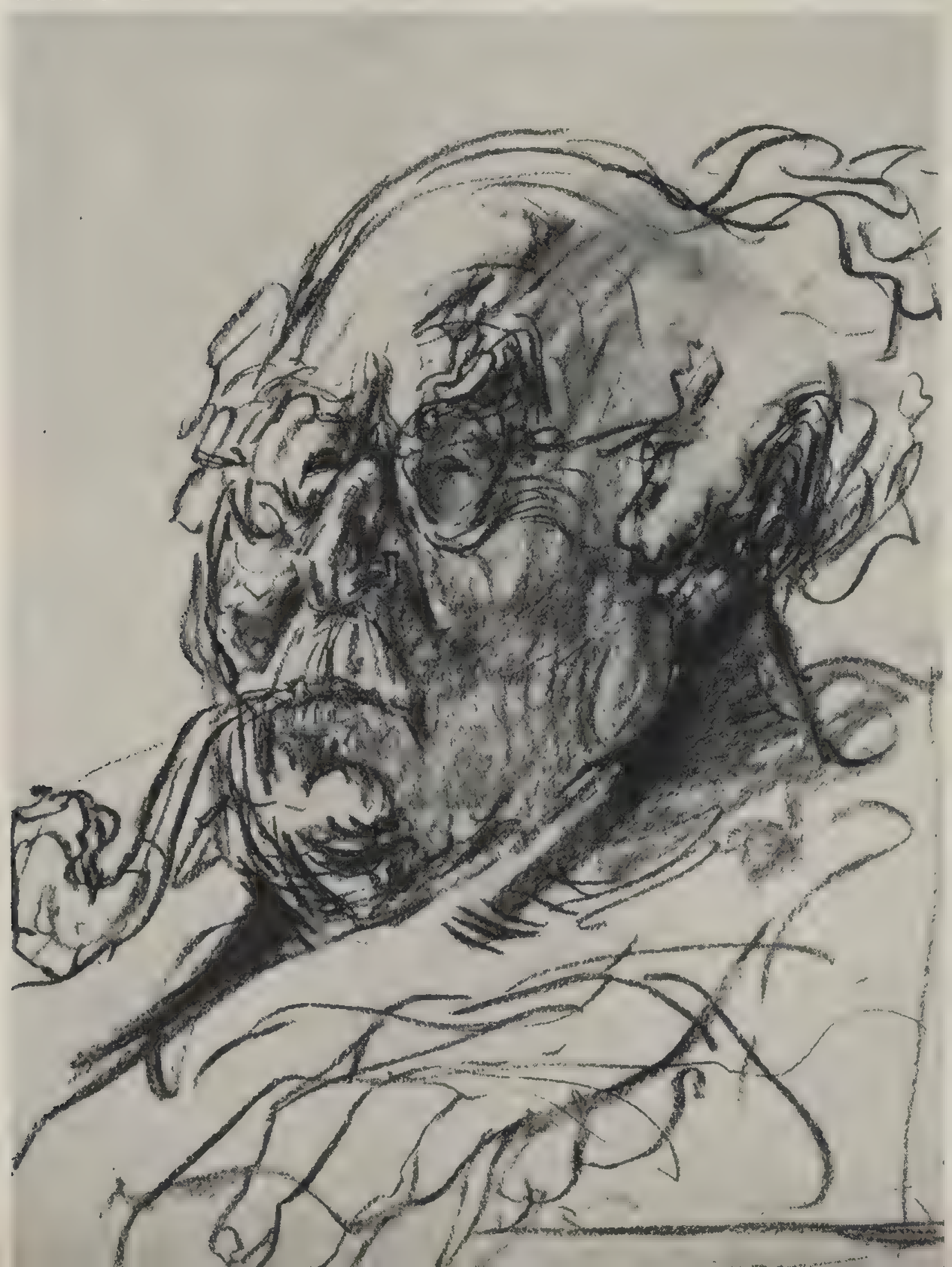


Otto Klemperer, Conductor

PEOPLE ARE TALKING ABOUT... IN LONDON

SKETCHES BY FELIKS TOPOLSKI

Victor Gollancz, Publisher



PEOPLE ARE TALKING ABOUT... Evelyn Waugh, with his astonished look as though the world had impudently and recklessly talked back to him. With the exception of the first twenty of his fifty-eight years, he has been brilliantly rude to the world in a series of novels, biographies, and essays; among them, *Decline and Fall, Brideshead Revisited, The Ordeal of Gilbert Pinfold.* In *Tourist in Africa,* recently published, he reported with less acidity than usual on everything that interested his fascinated mind. Many Waughs write—his father wrote, his brother Alec, and now his twenty-one-year-old son, Auberon, will have his first novel, *Foxglove Saga,* published here in July. It is sharp, funny, impertinent.

PEOPLE ARE TALKING ABOUT . . . Dr. Otto Klemperer, a great monument of a man, his face a long carving, gloried recently in his London triumph when he conducted his own production of Beethoven's opera, *Fidelio.* After his early fame and his thirty years of eclipse, seventy-five-year-old "Dr. Klemps," as a great oboist used to call him, has put behind him the frightful accidents, the war tensions, the paralyzing illness, returned as one of the greatest Beethoven conductors, his Angel recordings acclaimed.

PEOPLE ARE TALKING ABOUT... Victor Gollancz, a handsome, white-haired British publisher who has many American authors in his catalogues, is an extroverted intellectual, an obsessive worker, a lover of good music, an enjoyer of life, a fighter for causes, a talker, and a writer. At sixty-eight he himself has written a variety of books, including two volumes of his wide-scoped autobiography, both addressed to his grandson, *My Dear Timothy* and *More for Timothy.*

Evelyn Waugh, Author

VOGUE, MAY, 1961

"Are you illiterate about science?"

5 RECENT REVOLUTIONS TO KNOW ABOUT ...

BY EARL UBELL

EDITOR'S NOTE: Earl Ubell, a reporter of the world of science, is a key figure in that world: President of the National Association of Science Writers and President of the Council for the Advancement of Science Writing. Thirty-four years old, he acquired his deep knowledge of science, he said, "by covering it...scientists are the greatest teachers in the world." Among the honours he accumulated with that knowledge was the Albert Lasker Medical Journalism Award in 1958.

We have come upon a time when a certain clique of cultured people proclaim their pride in ignorance, i.e., ignorance of science. Sometimes they declare it in lyrical lines of poetry. Listen to the sweet piping of e. e. cummings:

> While you and i have lips and voices which
> are for kissing and to sing with
> who cares if some oneeye son of a bitch
> invents an instrument to measure spring with.

Well, maybe not exactly sweet, but the point is there. Sometimes the anti-scientists march their scientific illiteracy proudly, arrogantly to the strident tempo of prose. Here is an angry Archibald MacLeish who lashes out: "Abstractions [which to MacLeish equal science] are wonderfully clever tools for taking things apart and for arranging things in patterns, but they are of very little use in putting things together and no use at all when it comes to determining what things are *for*. Furthermore, abstractions have a limiting, a dehumanizing, a dehydrating effect on the relation to things of the

man who must live with them. The result is that we are more and more left, in our scientific society, without the means of knowledge of ourselves as we truly are or of our experience as it actually is."

Professor MacLeish seemed to be saying in this article some years ago that it is really no use trying to learn about the physical nature of life or man's environment because that knowledge only serves to sever man from "true reality," whatever that may be. Professor MacLeish wants to rely only on the direct evidence of his senses, a reliance that leads straight to myth. Is it really better to live in a superstitious miasma and build "reality" out of such gas?

Poor, poor men. They remind me of the orthodox of Galileo's time who refused to peek into the telescope to see the newly discovered moons of Jupiter. Since authority had declared the moons did not exist, the telescope must be some kind of tomfool deception, they said.



nd similarly in modern times. As one scientific achievement after another has revolutionized our thought and our way of life, the anti-scientists have refused to put on "scientific spectacles" to see the new beauty in nature, being content, perhaps, with the brazen yellow of Wordsworth's daffodils and averting their eyes from the fine structure of life and matter as seen with microscopes, atom-smashers, X rays, and other powerful extensions of our senses.

Maybe science has scared the anti-scientists. They see only the glowing, five-mile fireball of the hydrogen bomb, the threatening, blunt upward cylinder of the intercontinental rocket, the insipidities of television, and the incomprehensible chicken tracks of the modern mathematician who to them must be a modern cabalist.

Never mind. Come with me and see what almost every scientist worthy of the name has called beauty. I won't define beauty; let's leave that for college sophomores. Just let's see what science has discovered in five of the many fields of science for all freely to see and to use.

Of course, these five revolutions represent but a small part of the giant revolution which has taken place in man's understanding of the world. Scientists have been shaken breathless by discoveries in medicine, geology, oceanography, electronics, chemistry, and meteorology to name but a few.

To test your own literacy, let us look in on five revolutions in science: biochemistry, the atom, archaeology, astronomy, and mathematics. Start with biochemistry, the science of the chemistry of life.

THE CHEMISTRY OF LIFE

Three decades ago scientists vaguely understood that our bodies depended on the surge and ebb of chemicals in our blood vessels and organs. They knew our body temperature—98.6 degrees Fahrenheit—was stoked by a chemical fire, banked by a "thermostat" somewhere in our brain.

Today biochemists know in detail what many of those chemical reactions can do. To describe those reactions, they have wall-covering charts that look like flow diagrams in a giant chemical factory.

And as they add new reactions to the charts a bit of the superstitious mystery of life fades, replaced by new wonder with the intricacy of a chemical "machine." Gone is the "vitalism" of yesteryear, a philosophy that held that life was kept going by an unmeasurable, undetectable force.

Most scientists now believe that life is all chemicals, chemicals flowing a few molecules at a time through tiny cells, chemicals that govern reaction rates, chemicals that keep germs from destroying life—all so finely balanced that a Vermeer painting seems gross by comparison.

If life is chemistry, why can't chemists make living things? In a way they have. They have taken apart a virus—which does live—and then put it back together again. Still it lives.

A few years ago, a simple experiment by Dr. Stanley Miller, then only twenty-two years old, surprised the world of science. Into a flask, Dr. Miller poured water, marsh gas, ammonia gas, and carbon dioxide. He boiled this mess and splashed electric sparks through the mixture. Within a week, the fluid changed colour to dark purple.

When he analyzed the chemicals, he discovered amino acids, substances found only in living or once-living things. If you string amino acids together, you get proteins, the basic material of muscles, hair, skin, nerves, and enzymes. This experiment gave strong support to the idea that life may have started on earth through just such a process when, 5,000,000,000 years ago, the atmosphere was composed of marsh gas, ammonia gas, and carbon dioxide.

Should chemists succeed in creating a bit of life, they will again revolutionize man's philosophy. What path would world thought take after such an event?

But the biochemical revolution goes on. Consider the paradox of the toasted marshmallows. When you touch a match to that white lump of fluff you see the sugar caramelize, then burst into flame and finally burn to a black pebble of carbon.

Now the wonder is this: how does your body take that same marshmallow and "burn" it for energy while keeping body temperature down to 98.6 degrees?

In recent years, chemists have worked out the complete scheme of how the body accomplishes this near-miracle. The keys are enzymes, large molecules—chemicals—that have the power to promote chemical reactions at low temperature which ordinarily take place at high temperature.

When sugar burns in air, it is married directly to oxygen to liberate heat. In the body, the enzymes are the matchmakers bringing sugar together with oxygen-containing chemicals. Atom by atom, the sugar is changed into energy-storing chemicals.



ow you can see dimly the whole panorama of biochemistry: enzymes help burn sugar, digest protein, build muscle and bone, generate electricity for your nerves, turn light into images in your brain, and even transmit thoughts from one part of your brain to another.

It may sound unromantic to say that a human being is "nothing but" a bundle of chemicals, *(Continued on page 180)*





MRS. DAVID K. E. BRUCE, WIFE OF THE AMERICAN AMBASSADOR TO GREAT BRITAIN

Mrs. Bruce, whose husband now represents the United States at the Court of St. James's, is a natural asset on which Americans might well congratulate themselves—and many, who know her, do. She was, as Evangeline Bell, a diplomat's daughter; she is a diplomat's wife, and a marvellously successful and beloved one. Tall, slender, and dark-haired, she has creamy skin, brown eyes, a charming smile. She talks well, in three languages—English, French, German—and listens superbly. Her interest in the people she meets is warm and unfeigned (remembering names is no problem to her); and her appreciation of the national genius of other countries, lively and informed. In the Embassies where she presides—and to which she always gives a personal, attractive touch—the guest list isn't restricted to the diplomatic corps; there's a mingling of talented writers, artists, musicians, journalists. In Paris, she enchanted many observers by going to tiny, fourth-floor-walk-up art exhibitions, to concerts, as well as to the theatre and the ballet. She also wrote, in French, several articles for literary magazines on aspects of French life and art in the eighteenth century (both she and her husband are eighteenth-century fans). Mr. Bruce, who was U. S. Ambassador to France from 1949 to 1952, and Ambassador to the Federal Republic of Germany from 1957 to 1960, is the first American who has ever represented his country in France, Germany, and England—the Big Three of European diplomacy. The Bruce children—Alexandra, fourteen; David Surtees, twelve; and Nicholas, nine—will join their parents in London when school ends here. The family Springer spaniels, who were sent over in February, still languish in the inflexible English quarantine.

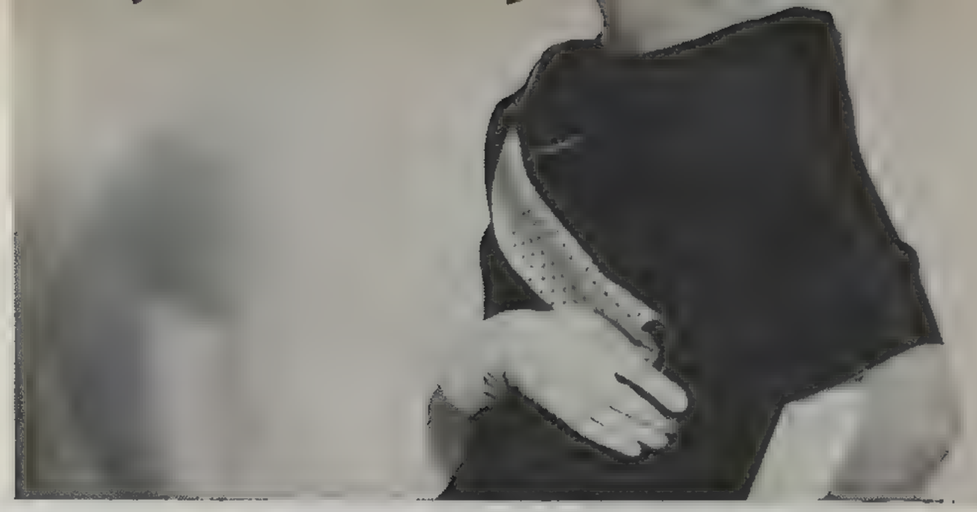
CECIL BEATON

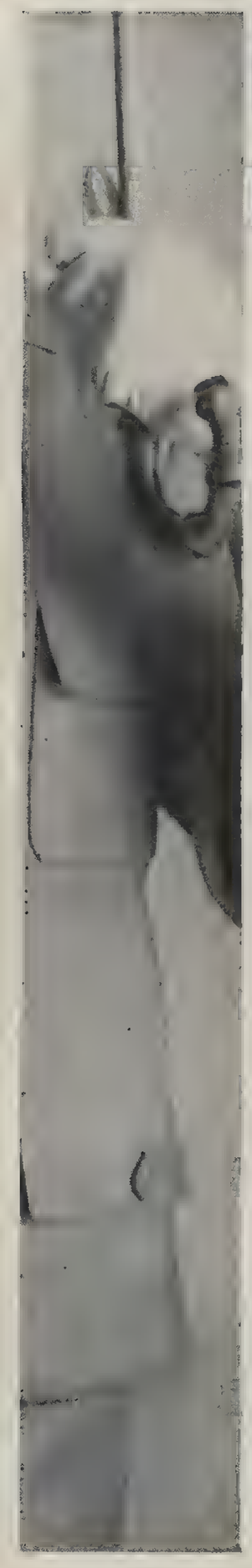


Above: **The famous Norell suit manner, clean as a whistle and made to stay that way through racing, even rigorous days, through more than several years. Here, beige linen with bone buttons identically beige, a blouse of white silk surah. Inside the cat's-whisker bow is a slip of organza to make it tie crisply, re-tie with the same admirable neatness.**

Left: **This summer's version of a dress that looks a nothing; in fact, it must be brilliantly cut to move well, stay neat. Hereditary traits here: the narrow sash that marks the waist; patch pockets; cool, scrubbed-looking ecru linen, lined superbly to eliminate layers of under-pinnings. Naked-pale stockings; quick-walking shoes; Norell's bright sunshade.**

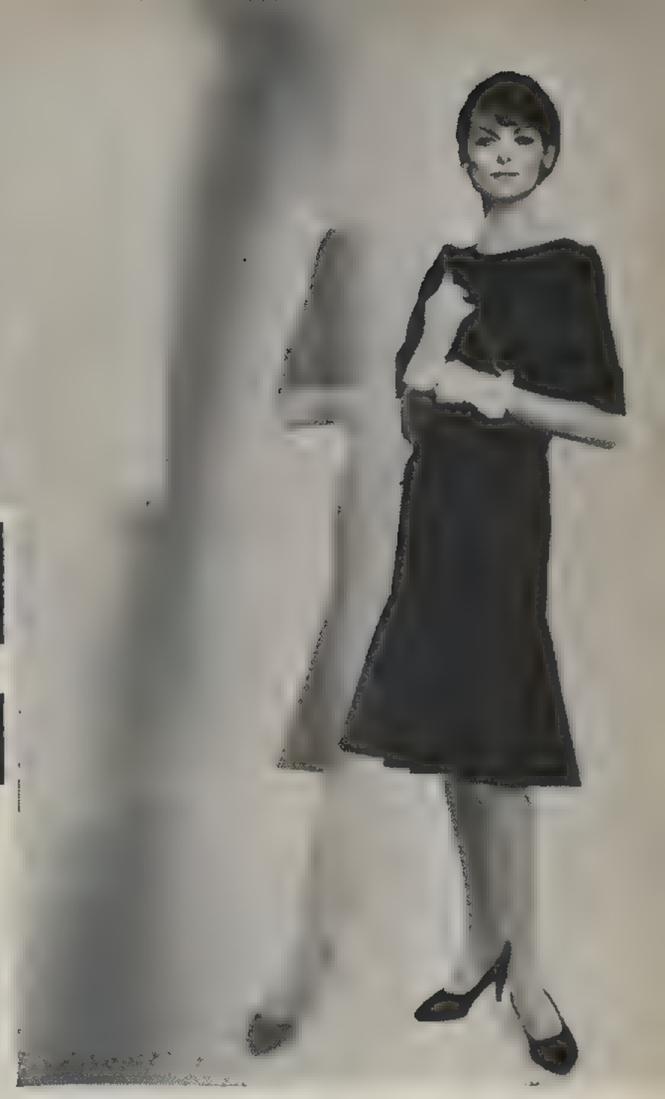
All clothes these two pages: Bergdorf Goodman; Nan Duskin; I. Magnin.





The allure of neatness—

illustrated by clothes from Norman Norell

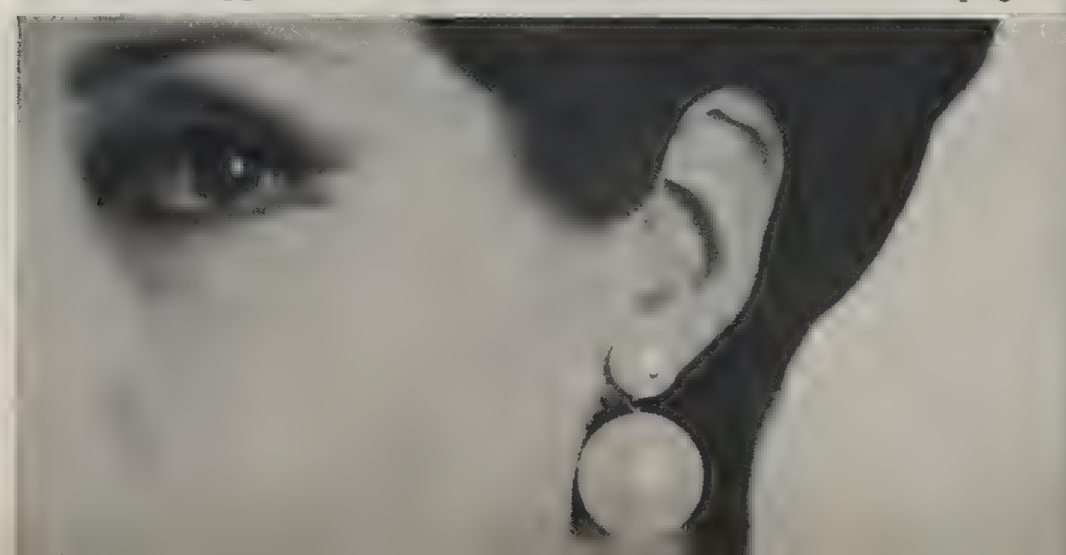


Above: **Black linen flared shift with its own "towel"—a new stripling-stole of linen and silk; a thing of beauty and a joy for air conditioning.**

Neatness packs more potent allure today than any other single thrust in American chic. Although the sound of the word is rockbound and even a little boarding-school, the quick magnetism that goes with neatness charms equally the male and female eye, a devastating power illustrated here and on the next two pages by the clothes of Norman Norell, a prime exponent of the neatness theory. Significantly, the fashion-image for whom Norman Norell designs almost never buys lots and lots of clothes. "And," he said recently, "I don't think she should be a pinhead about clothes. When she puts them on, she ought to give the impression she doesn't give a damn."...Wearing this degree of nonchalance depends, naturally, on wearing clothes that have been carefully thought out long before their first appearance in what is known as real life—correct proportions, precise hemlines, fabrics aloof to wilting or wavering are all part of the basic strategy. Even more basic is the test of motion; neatness at a standstill may disintegrate with the first flickers of serious walking, alternate sitting and standing, et cetera. Obviously, fitting-room experiments with this sort of action are limited; the trick is to learn how to spot clothes constructed to move well, and especially to learn what clothes work best for you. Before any of that, though, the allure of neatness starts with a good coiffure, an immaculate face; clothes can't do it all. To look contemporary—which is, incidentally, half the neatness battle—you more or less have to have short hair with a minimum of curl; we've said it before, and we're saying it again. What we also say is this: you don't need a lot of hair to have the flattery that comes from contour; fullness, the suggestion of height or width, a bit of bang, all are possible with short hair, which will, by the way, add the illusion of inches to a non-swan neck. (Neatness? That's one of the clean lines that make it.) The "scrubbed look," an American ideal that probably did *not* start with the Puritans, wins our heart the year around, but in the summer there is in our book no other true allure. One of the ways to achieve it now begins with well pinked make-up base; then pink-red lipstick; controlled eye make-up with deep blue low on the lids; and—a note for glad girls—rouged knees and earlobes. Other approaches to this summer's *(Continued on next page.)*

Below: **Summer coolness that's part look—lines chiselled in space, lemon-coloured linen with black; part cut—the lined skirt swings away from the body, the top (lined again) hangs free.**





"Pearls and diamonds are the coolest looking jewels," said Norell when he showed his summer collection. Left, the big fake pearl earring his mannequins wore.

FRANCES MCLAUGHLIN-GILL



Left: **Black silk crêpe—the sort of firm silk that falls in pure, alluring lines. The flare is made in sections so that the fabric is never used on the bias, the hemline will never dip or change. Bonwit Teller; Montaldo's; Rich's.**

Right and below: **Moving through the night, this timeless summer evening dress of thin black wool crêpe, wool because it's impervious to humidity (the great American weather problem) and wrinkles. Crocodile-surfaced cotton makes the covering cardigan. At Bonwit Teller; Dayton's; Neiman-Marcus. Whopping earrings of bogus pearls and diamonds, perhaps a big ring, are the only jewels wanted here—unless you count the décolletage, which is coolly sensational.**





FRANCES MCLAUGHLIN-GILL

The allure of neatness—



maquillage are analyzed in some detail on page 158; make-up notes, page 156. As for the sunburned goddess of summers past: she looked scrubbed, all right, but how does she look now? Unfragile? Arid? Too healthy? Perhaps not, but this year's beauty will probably settle for a gentle glow. Not only does the deep tan produced by systematic baking seem passé; medical researchers and beauty brains indicate that it may be permanently both drying and damaging to the skin.... Let us assume then that your hair cut and make-up are under control, that your figure is reasonably good or—since you'll save all that sunning time—on its way to peak condition via exercise. The clothes. then, and how you wear them, how you set up the obbligato of accessories are the points for concentration. Along with the dashing waves of colour in American fashion, there's a fresh, cool look to clothes that are black, white, and natural, particularly when they're made in fabrics with a good deal of substance. Summer clothes rarely need to be as thin as people once thought they needed to be; when thin turns out to mean limp, the neatness principle simply collapses. Allure, too. Consider instead the virtues of such gallant fabrics as linen, non-fluttery silks, and firm cottons in shapes that look chiselled in space. And when you've assembled a clothes core of these, one of the best ways to simplify life is to pare accessories to a minimum. With the clothes shown on these pages, for instance, only unfussed pumps are worn—stacked-heel spectator pumps with a quick, breezy stride for days; slender opera pumps with non-towering heels for evening. Not everybody's line of country, but sound fashion-thinking for the woman whose pace is swift, whose days never quite stretch to meet her interest-span....When it comes to jewels, bogus or otherwise, less can be more. Elements to buy: wonderful earrings bigger than you think you can wear, probably a big mushroom ring, certainly a big pin to wear in some not-too-unusual place—the idea is not to look as though you're trying terribly hard. And, as we've said before, the bare, unjewelled neck may raise simple neatness to smashing chic. To have both these alluring qualities and to enjoy them year in and year out with a minimum of effort is one idea of fashion heaven. "Get it right and then stick with it" is the mental note we have filed on this, the one that made us brim with pleasure when we heard Norman Norell say, "I don't like to think of women buying my clothes and discarding them at the end of a season." Although his prices are very very high, his clothes are meant to endure, and do. The average real-life wearing time for the suits and evening dresses he estimates at three to ten years, and not long ago he had the gratifying experience of seeing a woman at the Parke-Bernet Galleries in New York wearing a suit he designed in 1930 or 1931—brown with grey Persian lamb. The skirt had been shortened, and it looked remarkably well. In fact, it looked fine. Which proves that best of all fashion maxims, "Only the mistakes are expensive."



Right: **Pink and white cotton evening dress buoyed by exactly the right degree of hooped petticoat. In the white satin sash: that jot of stiffening that sets a good bow apart from other bows. Dress, at Henri Bendel; Dayton's; Woolf Brothers.**



Above: **Good shapes bear repetition; here, in black silk crêpe, is the spare, free-swinging little overblouse that was lemon-yellow linen a page back. The skirt this time is straight, but with that intelligent little swell of fullness just below the waist that keeps it neat both standing and sitting. Henri Bendel; Blum's, Chicago; Neiman-Marcus.**

All clothes, these two pages, at I. Magnin. Shoes, all four pages, designed by Evins for Norell.





New chiffon stars—dark and drifting

In black and a very brown brown, chiffons that are an evening ambiance as clement as open flirtation.

Left: Black silk chiffon—clouds of it in the skirt—going sheer and shadowy about the shoulders. By Ben Reig, about $245. The jet necklace by Hattie Carnegie. Both at Lord & Taylor. The dress, also at Frost Bros.; I. Magnin.

Right: Mocha-brown dress shawled by a filmy fichu. By Adele Simpson, of Stern & Stern silk chiffon, about $145. Hattie Carnegie earrings. Both: Saks Fifth Avenue. Dress also: Julius Garfinckel; Dayton's; Neiman-Marcus. Pink plan for brown: Frances Denney True Pink lipstick.

BERT STERN



New silk colouring—poles apart

No one colour has the field to itself this summer: brown looks entrancing, and apricot, and we can't think of anything more delicious than a bright, smouldery pink—unless it's a bolt out of the blue. *Left:* Pale-blue crêpe that manages to be all the things that summer dresses are famous for—coolly shaped, coolly pretty and eventful besides: French and American collections were brimming with the success of mellow little crêpes like this. By Jane Derby, in Chardon-Marche fabric of Celanese acetate and De Pinna rayon; about $125. At Saks Fifth Avenue; Hutzler's; Harold's; Sakowitz. Hair-colouring in a cool blue blond: Clairol's silk-blond paleness. *Right:* Pink example of the new chiffon coloring—no sleeves, and the shape is the kind that usually gets around in flannel and tweed (after six is when this suit gets around electrifyingly). By Bill Blass for Maurice Rentner, of doubled silk chiffon; about $225. Bergdorf Goodman; Nan Duskin; Halle Bros.; Hudson's. Hair styled by Coiffures Americana.

BERT STERN







Wonderful lengths to go to for evening

Three long evening dresses with nothing but sheer flattery in mind; two full length; one, pleated to the ankles. Two are part of the great white evening tide coming in with a rush this summer.

Right above: White crêpe dress, pure and graceful, its skirt fluted with pleats, its overblouse classic, straight in front; bloused and buttoned in back. By Toni Owen in crêpe of Arnel and rayon; top about $14; skirt about $25. Necklace by de Firenze. All are at Altman's. The dress is also at Bramson's.

Right: A soft décolleté top of white silk chiffon, caught high above the waist with black satin ribbon; the skirt, full and wafty. This dress is by Rosalie Macrini, about $225; at Saks Fifth Avenue; Frost Bros.

Left: A dress freshly lovely, red and blue petals on white silk chiffon, with a soft covered-up top, simple as a sweater, and a skirt full of movement, that narrows to a graceful standstill. By Scaasi, in a Liberty of London print. At Bonwit Teller; Woodward & Lothrop; I. Magnin. Du Barry's lipstick (colour sample below), Flaming Sherbet, a pinked peach.



KAREN RADKAI

"The Best of

Here, pure ore from five books, each rich as the Mother Lode: Alan Moorehead exploring the Africa of Livingstone and Chinese Gordon; George Ade and his Slang Fables, written when the notion that men were motivated by self-interest passed for cynicism; Oliver Statler on a great Japanese inn, its history inseparable from that of Japan; Cyrus Sulzberger on the terror and exhilaration of death; William L. Shirer on the Third Reich, for as Santayana wrote: "Those who do not remember the past are condemned to relive it."

Penetrating the exploration and exploitation of inner space in Central Africa between 1856 and 1900,* The White Nile *by Alan Moorehead, published by Harper & Brothers, explores the men who looked for and the men who found the source of the Nile much as they explored the continent. Those men knew only the jungle for years at a time, suffered illnesses, crippling injuries, the almost daily sight of death, and always went back for more. Analytically, anecdotally, Moorehead tells of men "who can not bear not to look over the other side of the next hill." Of Sir Richard Burton, who "belongs decidedly to that small perennial group of English men and women who are born with something lacking in their lives: a hunger, a nostalgia, that can be set at rest only in the deserts of the East." Of Sir Samuel Baker, who always travelled with delicacies from Fortnum & Mason's and with his beautiful wife. Of Chinese Gordon, who "does what we feel we ourselves would have done had we the same iconoclastic courage and individuality." Of Dr. David Livingstone, who "had the power of enhancing life and making it appear better than it was before." Of Sir Henry Stanley, who was "to put it bluntly . . . out to make a name for himself" and in the end turned out "to be the greatest empire-builder and explorer of them all." Here, Moorehead describes the climate of their fearsome journeys, Stanley's terrifying 700-mile walk from Lake Albert to the Congo River.

Even now it is hardly possible to read Stanley's account of this gruesome march without recoiling. It is like some dark Germanic legend in which all nature is twisted into monstrous shapes, horror is piled upon horror, and the gnomelike little figures of the pygmies dart in and out of the nightmare as upon a canvas painted by Hieronymus Bosch. There is a perpetual twilight in the forest, and in the matted foliage monkeys and parrots scream and chatter out of sight. Below, in the fierce heat of the slimy, gloomy undergrowth, trees grow horizontally for fifty feet or more in their hopeless struggle towards the light, and wasps' nests hang among long creepers from their trunks. Every man is an enemy in this submerged world. The African savage, suddenly surprised, raises his weapon instinctively, stands staring for an instant, and then vanishes like a ghost.

The picture that Stanley, perhaps unwittingly, gives of himself is of some wild and dangerous beast crashing through the vegetation, and that, no doubt, is the actual impression he did make upon the pygmies and the animals living there. The porters that Emin had loaned him had known hitherto only the bright landscapes of the lakes, and now their dark skins turned bluish-grey, a fatal colour for a Negro since it indicated death; and they did die in scores as the march went on.

Stanley's determination in the face of these disasters was tremendous, but he confesses that when he finally reached his rear guard on the Aruwimi River, a tributary of the Congo, he felt that he was going mad.

Full of delights best tasted like hard candies, a few at a time,* The America of George Ade, *edited by Jean Shepherd and published by Putnam, is a collection of downright funny pieces written late in the nineteenth century and early in the twentieth by George Ade, whose life was a kind of classic in Americana. Born into what Willa Cather once called the "freemasonry" of prairie towns, he became a Chicago newspaperman, wrote several successful plays* (Leave It to Jane, *playing off-Broadway now, is a musical adaptation of Ade's 1904* The College Widow), *and invested his money in Indiana farmland; he was the prototype Midwesterner, the boy who never really left home. In his newspaper column, he wrote about such types as the girl ("a Darned Swell Girl") who had "two Young Men who called on her every Thursday Evening, and brought their Mandolins along"; the Lady-Killer ("He was Elegant in Every Detail. Trust him for that."); and, in this fable, "The Subordinate Who saw a Great Light."

Once there was an Employé who was getting the Nub End of the Deal. He kicked on the long Hours and the small Salary, and helped to organize a Clerks' Protective Association. He was for the Toiler as against the Main Squeeze.

In order to keep him simmered down, the Owners gave him an Interest. After that he began to perspire when he looked at the Pay-Roll, and it did seem to him that a lot of big, lazy Lummixes were standing around the Shop doing the Soldier Act. He learned to snap his Fingers every time the Office Boy giggled. As for the faithful old Book-Keeper who wanted an increase to $9 and a week's Vacation in the Summer, the best he got was a little Talk about Contentment being a Jewel.

The Associate Partner played Simon Legree, all except the make-up. The saddest moment of the Day for him was when the whole Bunch knocked off at 6 o'clock in the Evening. It seemed a Shame to call 10 Hours a Full Day. As for the Saturday Half-Holiday Movement, that was little better than Highway Robbery. Those who formerly slaved alongside of him in the Galleys had to address him as Mister, and he had them numbered the same as Convicts.

the Best" QUICK TASTES OF THE NEW BOOKS

One Day an Underling ventured to remind the Slave-Driver that once he had been the Friend of the Salaried Minion.

"Right you are," said the Boss. "But when I plugged for the lowly Wage-Earner I never had been in the Directors' Office to see that beautiful Tableau entitled 'Virtue copping out the Annual Dividend.' I don't know that I can make the Situation clear to you, so I will merely remark that all those who get on our side of the Fence are enabled to catch a new Angle on this Salary Question."

Moral: *For Educational Purposes, every Employé should be taken into the Firm.*

Oliver Statler's* Japanese Inn, *a Random House book, is like a litchi nut, with its crackling thin cover of imagination, its soft raining style, and its hard sudden kernel of facts. An enchanted and enchanting story-teller, Mr. Statler writes of the seaside inn, Minaguchi-ya, since 1582 a way station on Japan's great Tokaido Road that winds partly along the coast between the modern capital, Tokyo, and the old capital, Kyoto. Working from Japanese books and documents never translated, plus his own visits to Minaguchi-ya and to the family which has run the inn ever since it began, Mr. Statler has stitched with pure silk thread the story of the people who stayed there, the people who passed by. It is "the most Japanese place I know," he wrote, "the place most sure to wrap me in the time-honoured courtesy of a country I have grown to love." Illuminating and lucid, illustrated with Japanese woodblock prints (some by the famed artist Hiroshige), Statler's chronicle wraps the reader up with him. Here, Minaguchi-ya in one of its greatest moments, the visit of the Emperor and Empress, who arrived in a big maroon Mercedes-Benz with a gold chrysanthemum badge for the National Athletic Meet of 1957.

It [the car] glided to a stop at the Minaguchi-ya's gate and a footman opened a door. A motherly woman and a little man in grey flannel climbed out. . . .

Until the Emperor and Empress left, two days later, no member of the family or of the staff of the inn entered those rooms, for Their Majesties, as is the custom, were served solely by their own servants from the palace. Food was delivered to the door by Isako and the two senior maids. By decree of the health authorities, the trays were draped in white cloth and the women carrying them wore surgical masks. . . .

After dinner the town proclaimed its welcome with fireworks, rockets over the beach and a set-piece mounted on a boat offshore. Unfortunately, the Emperor, having briefly retired from the living room, missed the whole display, but the Empress watched it and expressed her pleasure.

The Imperial couple, early to bed, were up at six, but the inn's staff was hustling long before that. There was, for instance, the matter of the newspapers. All the Tokyo and Shizuoka dailies were rushed to the Minaguchi-ya, but the health authorities, doggedly alert, had ordered that before being delivered to the Emperor they must be sterilized with steam or disinfectant solution. Either method resulted in very soggy journals, and it took several of the maids, using all the electric irons in the laundry room, to press them dry and smooth again.

After breakfast, the Emperor went out the garden gate to check first-hand this bit of ocean. A marine biologist by inclination, the Emperor of Japan by fate, he was now in his element, and he moved nimbly across a rocky beach, his chamberlains scrambling unsteadily behind. At ocean's edge he was a scientist, and none of his entourage intruded with poetic remarks about the pines of Miho, or pointed out, down the beach in front of Seikenji and Saionji's house, the cluster of offshore rocks where a stele proclaims that his father often swam. When he had used up the little time that was his own, the Emperor returned to the inn, and minutes later, when the big Mercedes-Benz swung out of the gate, he was back in frozen-faced character as the Emperor of Japan, waving stiffly to his people as he rode with the Empress at his side to open the games.

They returned in the afternoon for another night's rest at the Minaguchi-ya. That evening the Grand Chamberlain met with Mochizuki to present gifts from the Emperor in return for the hospitality which had been shown him. There was a ceremonial sake cup, in brilliant red lacquer with a gold chrysanthemum heavily embossed in the shallow bowl: it would become one of the Minaguchi-ya's cherished possessions. There was a box of cigarettes, cardboard-tipped and bearing the Imperial emblem but filled with notably cheap tobacco (a little economy the Imperial household can indulge since the Emperor does not smoke): these would be smoked by Mochizuki and favoured friends. And, carefully wrapped in the finest vellum-like paper, there was money—not much, it is true (a sum "about the size of a sparrow's tears"), but Mochizuki had not entertained his Emperor with thought of remuneration.

As intensely personal as a notebook kept for middle-of-the-night solace,* My Brother Death *by Cyrus Sulzberger, diplomatic columnist of* The New York Times, *is a long, deeply allusive, distinctly non-morbid essay about the anatomy of mortality, about death as normality, not as dislocation. In* My Brother Death, *published by Harper, Sulzberger wrote of Saint Theodosius the Cenobiarch, who taught that "the continual remembrance of death is the foundation of religious perfection"; of Socrates, who sent all women from his deathbed "for I have been told that a man should die in peace"; of Queen Mary of Scotland, wearing crimson underclothes on the day of her execution; of Leon Trotsky, dictating his last message with an assassin's alpenstock buried in his head; of Alexander Hamilton, shot by Aaron Burr on Weehawken Heights, quieting his wife with the words "Remember, my Eliza, you are a Christian"; of the *(Continued on page 190)*



Miss Stephanie White, the daughter of Mr. and Mrs. Robert W. White and great-granddaughter of the architect, Stanford White. *1960.*

FRISSELL PHOTOGRAPHS— IN A NEW EXHIBITION



Lady Churchill, in her Coronation robes, with her granddaughter. *1953.*

Sir Winston Churchill, in his Coronation robes, at 10 Downing Street with his grandson, Winston. *1953.*



The Hon. John Jacob Astor with his wife and their two children, Michael and Stella. *1953.*





Mme. Louis Jacques Balsan, the former Consuelo Vanderbilt, with her late husband. *1955.*

The Earl of Southesk, in the great dining hall of Scotland's Kinnaird Castle. *1950.*



Since her first published photographs, taken with a Brownie Box Camera for Vogue in 1931, Toni Frissell's photographic world has been "full of a number of things." In fact, "A Number of Things" is the title of her exhibition of 150 photographs, this month at the IBM Gallery of Arts and Sciences in New York. A tall, handsomely bony woman, Miss Frissell, the wife of Francis McNeil Bacon, illustrated Robert Louis Stevenson's *A Child's Garden of Verses* with enchanting pictures of her son and daughter and their friends—photographs of children, beaches, haystacks, and sunshine. In the thirties, before fast ski photographs became a photographic commonplace, her pictures of skiers were notably and freshly good. She has moved around the world capturing the unique charms of people in their own unique settings. Here, from her exhibition, a number of people in a number of places, one of them 10 Downing Street where Miss Frissell, at the invitation of Lady Churchill, went on Coronation Day to record the Churchills.



Mrs. Christopher Soames, daughter of Sir Winston and Lady Churchill, with Nicholas and Emma Soames. *1953.*



Mrs. T. Charlton Henry, the former Julia Biddle, in her house. *1950.*



Bernard Baruch's brother, the late Dr. Herman Baruch, U. S. Ambassador to Portugal. *1946.*

All summer– in four quick shapes



The skimmer, flared

The shift-geared dress



It takes just four words to tell this story—and it happens to be pretty much the *whole* dress story this season: skimmer, shift, princesse, blousing. Starting here, twenty-two ways this news is making summer wardrobes tick now.

Farthest left: Definition of a skimmer—a dress that skims along the figure with a kind of noli-me-tangere lightness, spreads out at the hem. This by Richard Cole, of orange Sichel Belgian linen; about $40. Bonwit Teller; I. Magnin. Square-toed shoes, by Capezio. Hat by Sally Victor.

Second from left: If a dress does this—plumb-lines down from the shoulder in a direct and shifty young way—it's in. This, by Junior Sophisticates, of grainy white Avisco rayon; about $25. Lord & Taylor; I. Magnin. Evins shoes.

Left: All you need to know about princesse shapes—they sidle in at the waist, curve out again, and what they do for a woman's figure is practically historic. Dark green Moygashel linen, by Larry Aldrich; about $70. Roman-striped hair bow. Both: Henri Bendel. Dress, also at Joseph Magnin.

Right: Fourth new shape—the dress that spills over the waist-line in a flutter of blousing (and if it has a skirt that's flared on the bias, it amounts to something like a run on fashion points). By Teal Traina, of grainy fuchsia silk; about $125. Saks Fifth Avenue; Rich's. Yellow straw hat: Mr. John.



The princesse; total curves

New blousing—over the top















How much excitement in four basic shapes?
Our count is 22 new looks—
nine right here, more next page.



How-crisp-can-you-get dept.: the look of any dress here with wrist-bone gloves, hair combed around a ribbon.

1. In a jaggedy dog-tooth plaid, a black-and-white Arnel jersey overblouse, bloused over a crush of soft pleats. By Leslie Fay, about $25. Lord & Taylor; Marshall Field.

2. Skimmy lime-green linen, with child-size sleeves, flare from the hips. By Nantucket Naturals in linen by Adams; about $45. Henri Bendel; Neiman-Marcus; I. Magnin.

3. When it doesn't flare, a skimmer often does this instead: rushes out towards the hem in a burst of flounces. Little-evening dress, by Scaasi, in sea-blue silk. Saks Fifth Avenue; Woodward & Lothrop.

4. Sleeveless black-and-white cotton skimmer, with a black silk band pointing up the fact that some of the most interesting waistlines these days happen quite low on the torso. By Oleg Cassini; about $80. At Saks Fifth Avenue; Neiman-Marcus.

5. Paprika-coloured princesse, with the kind of neckline that made maillots famous, and a skirt widened by a pair of fathoms-deep pleats. By Teal Traina, of grainy silk; about $125. Henri Bendel; Himelhoch's.

6. Princesse-curved dress in black ottoman —and a revelation if you've been thinking that this degree of crispness was a 3-to-6X prerogative. By Junior Sophisticates, in Galey & Lord fabric of Dacron-and-cotton; about $45. Bonwit Teller; Joseph Magnin.

7. Flounced skimmer: what flounces is brown silk peau d'ange; the skimmy part is white Moygashel linen. By Gustave Tassell; about $225. Saks Fifth Avenue; Harold's.

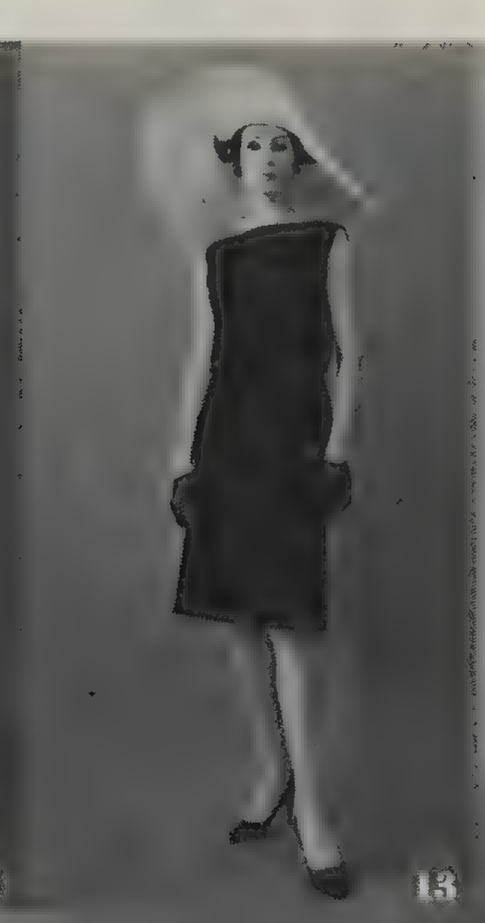
8. Crêpe accompli—black, with a ripple of blousing and a record number of pleats. By Rembrandt, in crêpe of Arnel and rayon; about $70. At Bonwit Teller; I. Magnin.

9. Black rayon overblouse and skirt with skimmer inflections, a button on either shoulder—and that's that. (Unless, of course, you count such extra entrancements as a dotty hair bow; a pair of square-toed shoes. We do.) Dress, by Abe Schrader, of Herbert Meyer fabric; about $40. Bonwit Teller; L. S. Ayres; I. Magnin. Evins shoes. Hair ribbons on these pages: Henri Bendel.



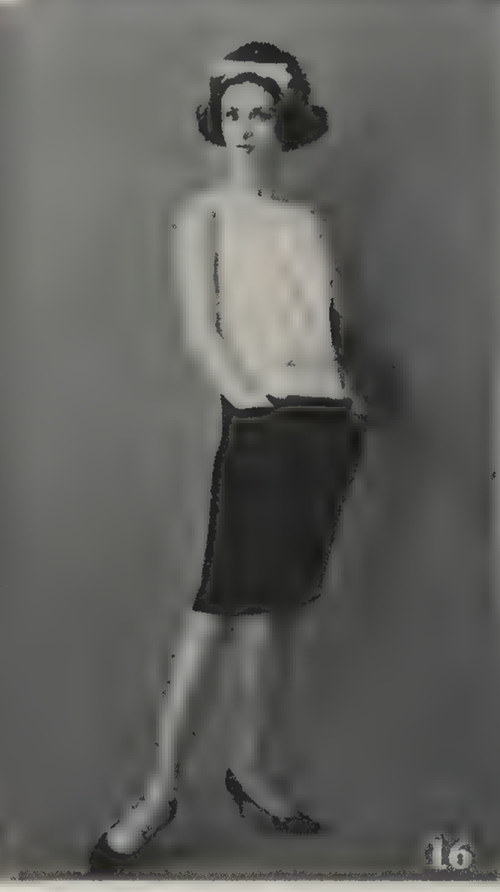














More about the fashion arithmetic that keeps a wardrobe ticking through summer; four shapes— news 22 ways.



Know what looks new with a new shape of dress? A new shape of hat: a hair bow; a brimmy straw sou'wester; a band of dazzly Roman stripes.

10. Princesse curves, ticking stripes, and a pair of incisive pleats kicking up an extra measure of news front and back. By Sportwhirl, of black-and-white Pepperell cotton; $19. De Pinna. Customcraft shoes.

11. Shift-geared tiger lilies—overblouse and skirt in orange-and-black cotton (cotton's worldly reputation turns on a look like this). By Mollie Parnis; about $90. At Lord & Taylor; Joseph Magnin. Evins shoes.

12. Skimmer-shaped linen—black, and the colour that sand wishes it were. This, by Townley, of Sichel Belgian linen; about $70. At Henri Bendel; I. Magnin.

13. Thing about shifts: they shift gears so agreeably. Here, what's essentially straight as straw, is tied and bloused—and there isn't a softer sight around. By Nelly de Grab, in black shantung of rayon and cotton (the fabric, by Cohama); about $18. This, at Miss Bergdorf of Bergdorf Goodman; Frederick & Nelson.

14. Plaid jacket and a dress sloped along the same skimmy lines—strapped top, pleats flaring. By Rembrandt, in toast-and-black Arnel and cotton; about $60. At Miss Bergdorf of Bergdorf Goodman; Hudson's. Opera pumps, by Palizzio.

15. City-black dress, with this year's signature blousing, this summer's feeling for pleats. By The Arkins, of textured rayon and silk (the fabric, by Fabrex); about $70. This, at Altman's; I. Magnin.

16. Cotton piqué with the plumbiest lines, and the colours that news generally comes in—black and white, loosely sashed. By Cabana; about $19. At De Pinna; Rich's.

17. Black-and-white plaid, lightly bloused, pleated in depth, and polished off with a patent leather belt. By Rembrandt, of Dacron and cotton (Earl-Loom fabric); about $45. Saks Fifth Avenue; Hutzler's.

18. White linen skimmer, pared down to a whirligig. By Teal Traina. At Saks Fifth Avenue; Halle Bros.; Neiman-Marcus.



Showing up squarely here—the next shoe-shape, which has been gathering importance since last autumn when the first spatula-tip on shoes was found in Vogue (August 15, 1960). More recently, we showed other square-toed shoes, news angles from the Paris collections, as squares-in-the-wind, while the trend grew. Here, for now: two shoe-forerunners with the slender, flattened, square toes which, we expect, will cause much of the shoe excitement from this moment on. *Above:* Day shoe for summer-into-autumn, of polished black cobra with the fresh look of a widish, square toe. The heel, black patent leather. Cobra by Fleming-Joffe. About $20. *Right:* Late-day shoe of black silk serge with satin bow. This toe, more narrowly squared; the heel, higher. About $20. Both shoes by Mademoiselle; at Lord & Taylor; Rich's; Neiman-Marcus.



The squared-off toe— we know where it's going

BRUCE DAVIDSON

VOGUE, MAY, 1961



The easy-going cotton suit





The adjective Little used to be attached to cotton suits as firmly as the shop label —but it's come unstitched, now. 1961 cotton suits, as we've been reporting for some time, are distinctly Big—in fashion-importance, in charm, in the terrain they can cover. The only Little thing about these two suits: their prices. *Left:* Easy-walking, easy-travelling suit that makes light of city summers, here or abroad. Grey-blue plaid jacket and skirt; sleeveless white cotton overblouse. Suit in M & W Thomas cotton. A Weathervane suit by Handmacher. Under $40 at Altman's; Wanamaker's, Phila.; Wm. H. Block; Famous-Barr. *Right:* Three-piece suit in turquoise ottoman, good for summer anywhere (it's semi-precious in colour only). Crop-sleeved jacket, skirt with shirring at the front, sleeveless overblouse—with a neckline to set off the beads you pick up in Venice, or wherever. By Finger, Rabiner & Jontow, in Galey & Lord fabric of Dacron and cotton. About $50. Lord & Taylor; Woodward & Lothrop; Gus Mayer; Roos-Atkins.

Dagmar



ELLIOTT ERWITT

Mrs. Igor Cassini

New beauty tips—

where you stand to gain

Eyebrows look charming when they look faintly ruffled and untouched by human hands. Actually, there's quite a bit of touching involved, and it goes something like this: brush brows vigorously towards the bridge of the nose, then up, then—lightly—out. For the softest colour, two pencils are wanted—charcoal grey and dark brown would work nicely for a brunette, light brown and gold or grey for a blonde. Next, using the sides rather than the sharp points, pencil in the colour with short feathery strokes. As for tweezing: that's limited to stray hairs beneath or between the brows.

If you've ever wished that beauty brains would devise a rouge that didn't really look like rouge at all, but more like the kind of colour that's stirred up by a brisk walk on a fine day—wish fulfilled. The news is pearlized muted rouge, and it's cream-blended to order by Jon Pierre in shades as close to naturally heightened skin colours as any we've seen. The pearlizing is there for glow—the sort of glow that might materialize if you did all your walking in a Yorkshire mist. Also from Jon Pierre: creamy pearlized flesh-toned eye shadow, which is to be used for highlighting over regular eye shadow—on the bone of the brow is a promising place to start experiments.

Some of the most encouraging words on the subject of chins and jaw-lines that are somewhat less firm than they should be, come from Miss Jennifer Yoels, who is one of the teachers of the Mensendieck System in New York. Briefly, the Mensendieck theory, which was discussed in January 15 Vogue, is that there are no unbeautiful bodies, only unenlightened, out-of-touch muscles. Alert the muscles, and a beautiful (or at least beautiful-er) body is in the cards. The particular muscle that concerns us here is the one that runs, from ear to ear, under the chin, and here's how Miss Yoels, working on Mensendieck principles, goes about alerting it: Sit or stand erect—weight on the balls of the feet, feet slightly apart, leg muscles taut, stomach muscles and spine stretched up, shoulder tips down; gently pull the neck back, so that the back of the head is directly over the spine, and the chin is at right angles to the front of the neck. Now: pressing hard, flatten the tongue against the roof of the mouth. At the same time, drop the lower jaw without opening the mouth. Hold the pressure for two seconds, slowly release. Repeat three times. It's simple to know when you're doing this correctly: if you cup your hand under your chin, you can actually feel the muscle becoming taut and firm or, as it were, alerted.

The hair-ribbon coiffure



Mrs. George F. Baker, junior



Mrs. Alonso Irigoyen

3 young women wearing it now

Prettiest thing to put on your head this summer: a ribbon. This news comes from Kenneth of Lilly Daché, who did the three worldly variations above especially for Vogue, and for the young women who wear them here—all of whom are working for the junior committee of the Heart Fund Ball, whose annual gala, this year a salute to South America, is held on May 2. *(Details, page 189.)*

Far left: *Mrs. Igor Cassini's longish dark hair was left virtually uncut. What was added was a high puff of jaggedy bangs, some fullness at the sides, and a narrow profile bow.*

Centre: *Mrs. George F. Baker, junior's bangs are new, as is the three-and-a-half-inch length—which is just long enough for fullness through the crown, cheeky waves, and a cheeky little bangs-riding bow.*

Above: *Mrs. Alonso Irigoyen's blond hair was cut quite short, with a pair of deep waves curved wide at the temples, and a jewelled hair ribbon skimming across them. This, and all the hair ribbons are from Lilly Daché.*

Problem nails? Among the nail enamels that make an effort to prevent splitting and peeling: new Color Plus by Lanolin Plus (the colours to try—Nutmeg, Coral Icing). For really sensitive souls, the Ar-Ex news is a nail-care quartet, and two enticing colours are Poppy and Pink Velvet.

Newest way to put on eye shadow: with a long-stemmed foam-rubber applicator. The shadow to apply that way comes in pressed-powder form, which goes a long way toward preserving the constancy of colour. Aziza makes it in five palenesses, packs it in a svelte little mascara-like compact.

What's good for you is what you get in a Georgette Klinger facial, and there are no preliminary doubts or nagging. What—for many women—is even more heartening is the soothing atmosphere of the Klinger salon, complete with Hungarian voices, rich with realism, that seem just the right obbligato for massage and therapy. After the rigours of the past winter, Mrs. Klinger maintains, more skins than ever before need special lubricating and moisting treatments. For really dry skin (a category that takes in only about twenty per cent of all women), a Klinger facial involves longer massage than usual, spot massage, and the use of a heavy cream with somewhat the same texture as the famous Klinger eye cream. Then, a sweet fresh fog of ozone dispensed for five or six minutes by an amiable, uncomplicated blowing machine produced in Switzerland for the express purpose of dewing up fog-starved faces. At this point, there is a moment of decision; many faces only semi-dry require herbal steaming and deep-pore cleansing as well as the oils and ozone. After that, expressly for un-drying, a cod-liver-oil masque; this enhanced by a heat lamp and dampened eye pads. Next, if steaming and cleaning have gone on, comes a hot sulphur masque. Then more warmed oil in a masque mixed expressly for the skin involved, which is followed by a refreshing masque, again brewed for individual skins. For anyone who has *(This, and more new beauty tips, continued on page 191.)*

How does your make-up behave?

For green, delicate, close-to-nature succulence there's really nothing like fresh asparagus. Low in calories, too. Not frightfully expensive this year. Good to look at. In fact, irresistible. However, while we're all in favour of asparagus in every pot, we feel compelled to share our new-found knowledge that something as simple and wholesome as actually eating it can temporarily change the chemistry of your skin. Change your chemistry and what happens? Well, it's just possible that your make-up may change too. Heat, fatigue, temperamental health, and all sorts of small, *normal*, destructive influences may upset the behaviour patterns of make-up, too. To quote a late, great, if hardly original Clark Gable-ism, "That's the way it goes." And here's what we think you ought to do about it: get with the elementary chemistry lesson, find out the facts about your own skin (which, curiously, few women truly know), and treat yourself to the most well-adjusted make-up foundation you can find. For 99 skins out of 99.44 skins the right base or combination of bases will keep make-up behaving very well indeed—so well it will just eat up that asparagus like nobody's business and look fine. To simplify things we've been out prospecting the brains of the beauty chemists and we propose to dispense here and now the facts about foundations. For one thing they're terribly modern. Creamy, untinted lotions and thinned grease paint, of course, have been around for years, but the smooth, tinted, wonderfully spreadable foundations we now have, resulted from a chemical break-through that happened only about fifteen years ago, the discovery of the fatty acid esters. The social life of the fatty acid ester is something we have no intention whatsoever of exploring; we're just glad it's there, and the reason for rejoicing, according to the chemistry set, is that f. a. esters make much more successful cosmetics than mineral oil, which was the ingredient most frequently used for bases in pre-modern times. Very slippery it was, too, and given to shine; powder often caked or exhibited other obnoxious tendencies that the fatty acid ester has bravely withstood. In modern foundations, the new oils almost invariably retire gracefully into the skin—no slip, no shine, but quantities of emollifying benefits.

Most satisfying of all foundation data is the knowledge that make-up bases exist now in such a wide variety and range of potions and lotions that every skin can meet its match in colour and in chemistry. At least seven categories are basic. Before dipping into them, we have this to report from the face trade: cleansing, proper and frequent, has *(Continued on page 186)*

Black dress news—bared in jersey by Vogue Patterns

It doesn't necessarily make for easier dressmaking—omitting one shoulder, but it does make one of the most entrancing little-evening looks that you could own this summer. Black silk matte jersey with a short gathered skirt, a ribbony tie, and the effortless liquid flow that jersey seems to have even on the bolt. This, Vogue Pattern 4213, is of Catoir silk. The long, glossy black gloves, by Kislav. Gilt earrings by Miriam Haskell, at Saks Fifth Avenue. *For other views, sizes, and yardages, please turn to page 192.*

PALUMBO



VOGUE PATTERN 4213

Beach changes —

6 pages of new looks going into play now

Shorter shorts

Shorts, taking a turn for the skimpier—legs getting leggier—and the point to note: any woman whose mirror says she can wear shorts at all can wear them briefed. *Opposite page, left:* Shorter shorts with new topping—like a child's yoked dress; blue and white, piped in leather. By Bonnie Cashin of Avondale cotton; top about $30, shorts about $13. Lord & Taylor; Neiman-Marcus. *Opposite page, right:* To wear with short shorts—longer put-overs. This, a yellow and white harlequin check, by Pilot; Arnel and rayon shantung (Crown fabric). About $5, at Bloomingdale's; Woodward & Lothrop. *This page, left:* New skimpier shorts-suit—black and brown bull's-eyes on white cotton. By Mister Pants, about $40. Miss Bergdorf of Bergdorf Goodman; Neusteters. The earrings by Richelieu; the sandals by Capezio. *Right:* Slim, taut shorts with blouson. By Zacari of yellow ribbed cotton; top about $9, shorts about $8. Bloomingdale's; Burdine's.

JEROME DUCROT



Straightaways and bell-bottom pants

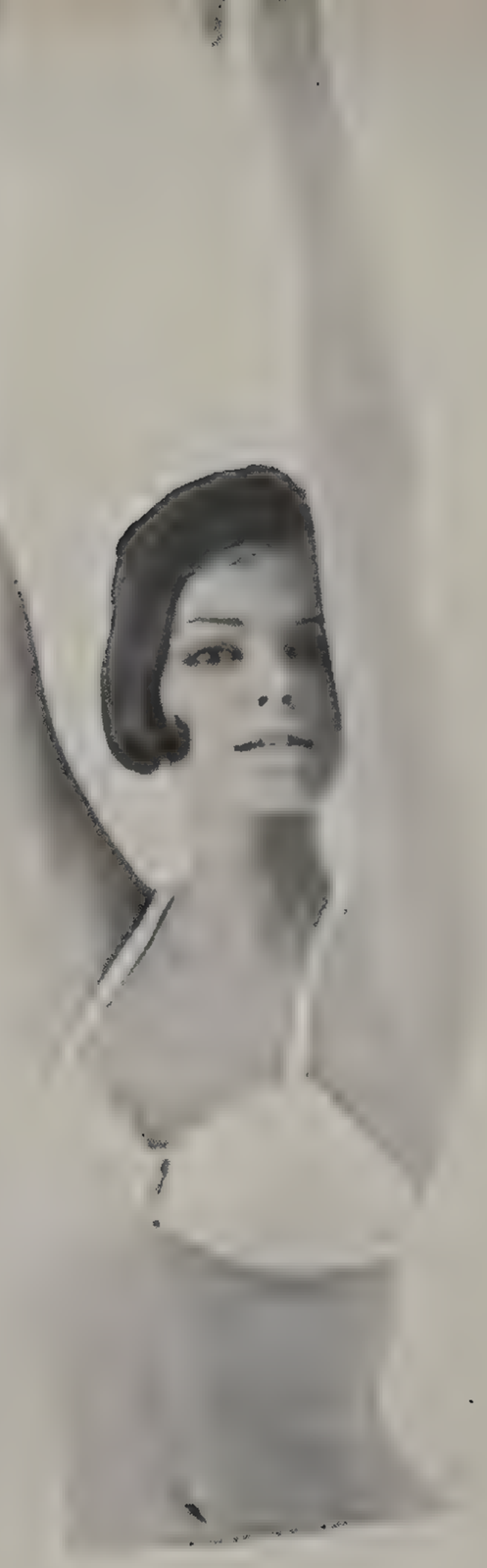
JEROME DUCROT



Pants are newest when they're untapered—even bell-bottomed—and slim at the hips. *Opposite page, left:* Bandana-wound pants with a new blue-jeans sit—at holster-level. By Sportwhirl of black and white Pepperell cotton ticking; the bandana of red and white cotton. About $17. At Miss Bergdorf of Bergdorf Goodman; Joseph Magnin. The Castlecliff bracelets at Bergdorf Goodman. *Opposite page, right:* The new pants classics—straight, boyish—to buy in multiples. These, in white rayon and cotton, by Jack Winter. About $10. The tricolour top—white, yellow and pink—by Joan Marie of Orlon and wool, about $12. Both at Bonwit Teller; Dayton's. Sunglasses: Bonwit Teller. *This page, left:* Bell-bottom trousers of white cotton twill; cowled blue-and-white T-shirt. Both by Loomtogs. Knitted cotton top, about $7; pants (Riegel fabric) about $10. At Saks Fifth Avenue; Woodward & Lothrop. *Right:* Silk muggah pants, marking the return of the slacks-suit: turquoise put-over, orange cardigan (both Moygashel linen), natural-coloured straight pants. All by Ellen Brooke; the jacket and pants, each $40; blouse about $17. Lord & Taylor; Rich's.

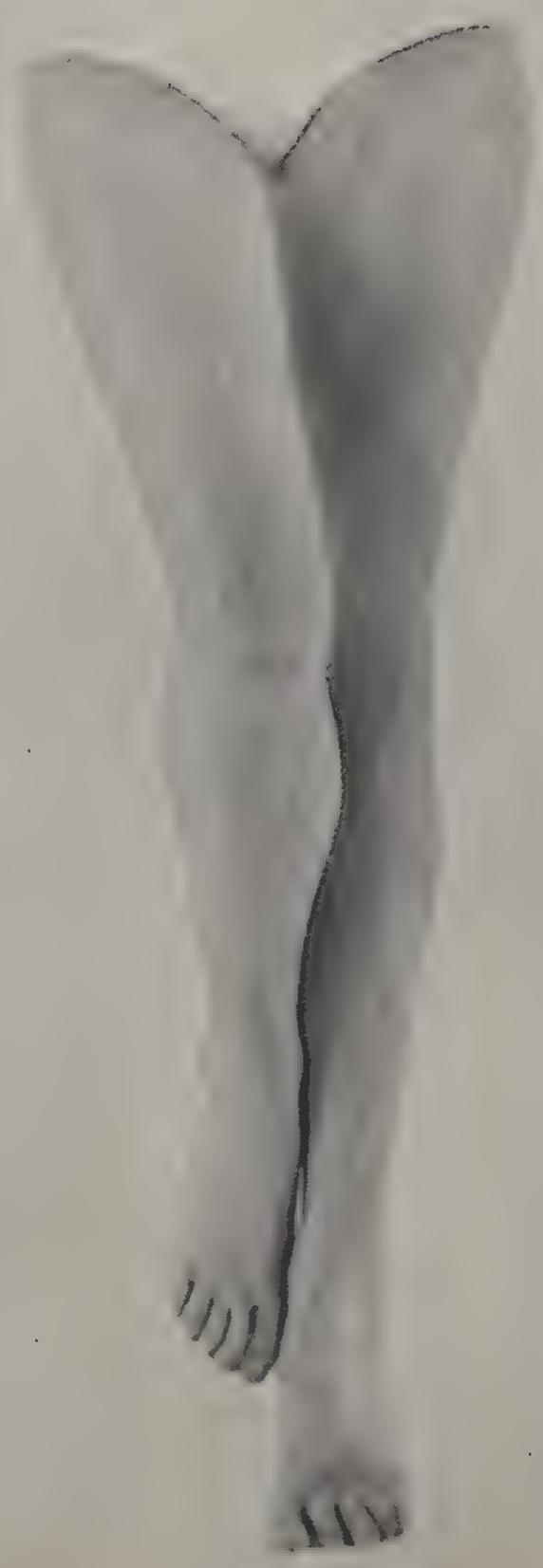






Bathing suits— coming up cotton

It's a boom year for cotton bathing suits; they're bare, they're covered up, they come in one, two, and three pieces. The latest word on How Many Suits to a Summer: eight. And that won't sound at all like too many if you're the kind of woman for whom a bathing suit is practically a summer day dress. You might choose three of the eight from the suits shown here. *Far left:* Maximum coverage in a stark little white suit—scoop-backed, princesse-curved. By Cabana in Galey & Lord ottoman of Dacron-and-cotton; about $28. At Bonwit Teller; Hutzler's. *Left:* Having it both ways—new beach play: a tunic cut on tank-suit lines, covering up for a barish two-piecer (brief top, boy trunks)—all three parts immersible. By Sea B's of Stevens blue-and-white cotton gingham, about $25. Best & Co.; Wanamaker's, Phila. Mr. John hat. *Right:* Bikini that's brief but not too; finely-striped in yellow and white. By Rose Marie Reid in cotton by Everfast with Everglaze crease resistance; about $16. Bonwit Teller; I. Magnin.



JEROME DUCROT



This summer's pale and easy look

Pale, untricked little dresses—the kind of day looks no summer should be without. The colours (beiges, mossy beige, white) all call for the same kind of accessory-thinking: black or white beads, or jottings of deep coral or amber. *Above:* Cool but non-bare, a dress that extends its coverage with soft, cap sleeves—with city situations and air conditioning in mind. In palest beige—a swing of pleats, a tucked top. Travis batiste of Dacron and cotton; about $45. *Below, left:* An immaculate little cardigan of knitted cotton, done up in Aztec-embroidered ribbons and sheltering a sleeveless dress—also precisely ribboned. For country wear; the colour is a cool beige with subtle green leanings. In Travis broadcloth of Dacron and cotton; about $50. Beige handbag by MM. The shoes by Evins, also beige. *Below, right:* For spectator sports (Forest Hills is what we have in mind): a steady sleeveless downpour of white pleats, with rings of burnt almond and black. Travis batiste of Dacron and cotton, about $45. Mr. John Boutique hat. All dresses, this page, by Carlye. Dresses, handbag, hat at De Pinna. Dresses also: Hutzler's; L. S. Ayres; I. Magnin. *Facing page:* This year's T-dress, a silk checked in brown and white that goes almost anywhere this side of six o'clock. By McMullen, about $35. Hat from Mr. John Boutique. Both at Lord & Taylor; the dress also at Sakowitz; I. Magnin.

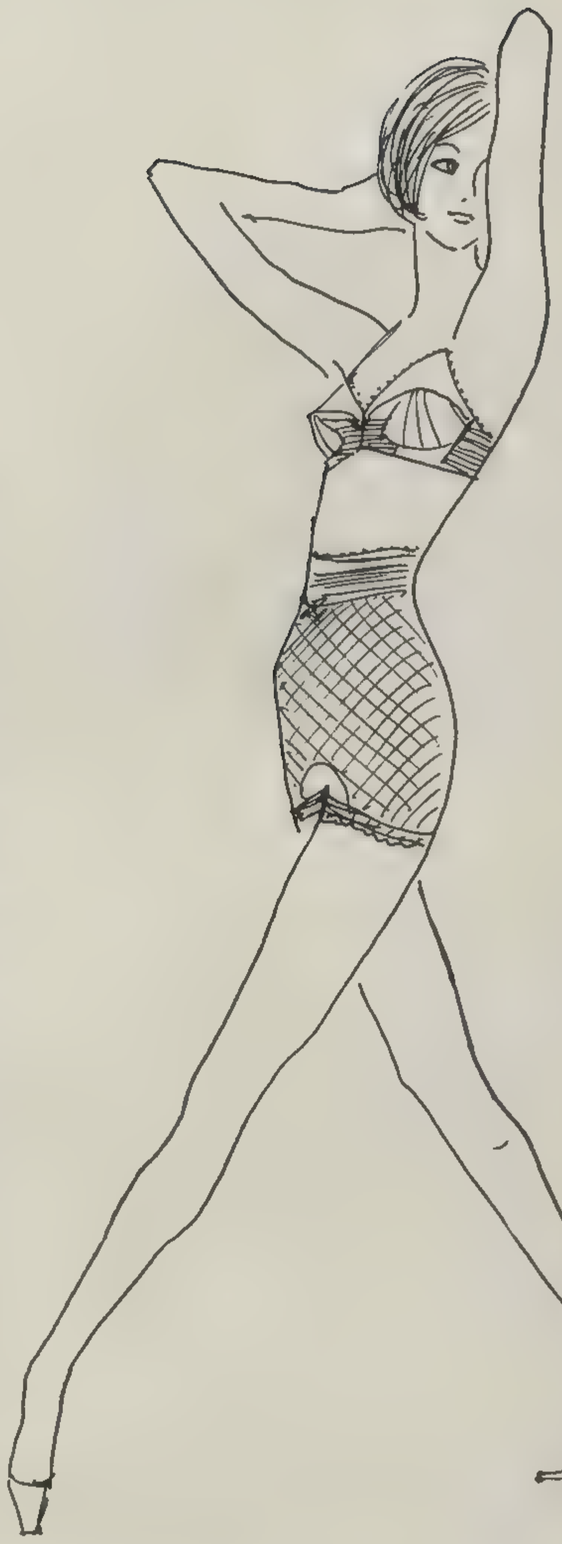
KAREN RADKAI





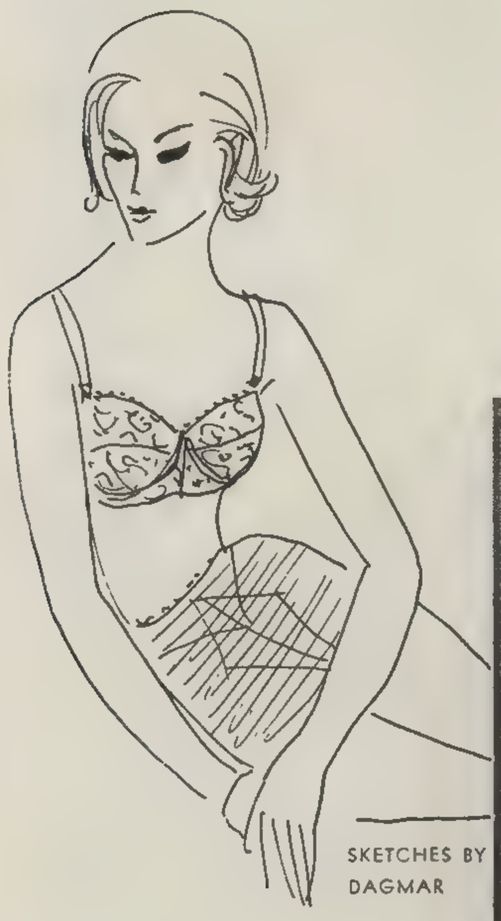
Clothes plan that adds up to $130

The clothes here might form the core of a dashing new summer wardrobe, all managed on a pared-down budget. Individually, they're no small bargain pickings either. *Near right:* Country dress in the shirt-and-skirt tradition, white top attached to poplar-green pleated skirt. By Spectator, of cotton sailcloth, about $12. Shoes by Mademoiselle. *Far right:* Short stretch to a sunny life—the briefest of yellow stretch pants and matching overblouse. No fastenings, pants and blouse slip on and into shape. By Smartee of Helanca nylon and cotton, about $11. Sandals by Bernardo. *Directly below:* Random scattering of black polka dots on white, a long bloused tunic over a pleated skirt, both of Arnel and rayon crêpe. By Custom Craft, top about $15; skirt about $18. Hat, a rough straw flier, by Sally Victor. *Below centre:* Flip of a jacket, collarless and buttonless; full pleated skirt. Suit in putty-coloured poplin of Dacron and cotton (Travis fabric) with a red cotton overblouse printed like a railwayman's scarf. By Margot, about $50. *Below right:* This summer's little black crêpe, its long waisted, worldly look hung from two shoulder bows; its skirt gathered. By Alamor, of rayon crêpe, in junior sizes, about $23. *Clothes on these pages at Bloomingdale's; Burdine's.*



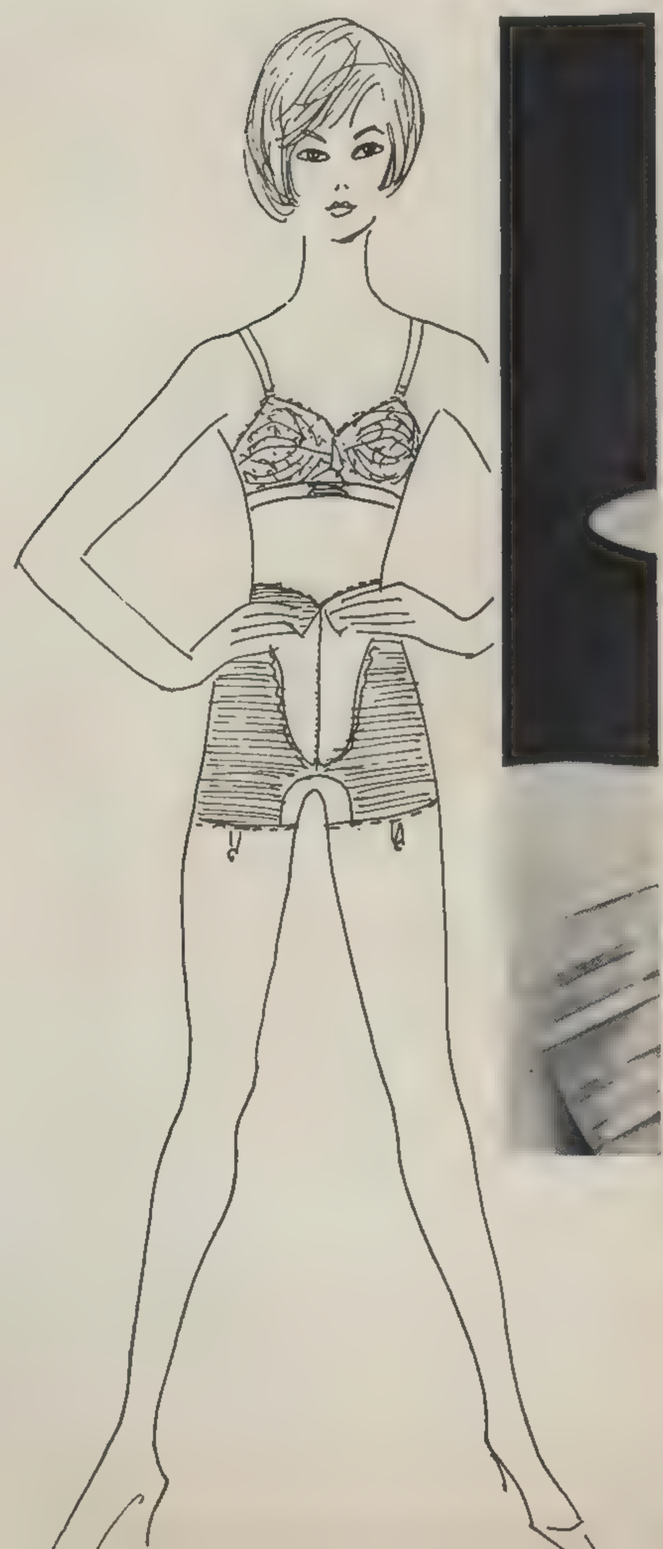


The ins and outs of a well-balanced



SKETCHES BY DAGMAR





Lingerie scheme that adds up to $50

Precisely keyed to the clothes on these pages, the brassières and girdles keep a neatly balanced figure and budget; could easily see a woman through summer or longer. *Far left:* White cotton broadcloth brassière with Lastex and Vyrene back and front sections to hold the natural line of the bosom; $3. High-waisted pantie girdle that fits like a stocking; white knitted nylon and elasticized acetate; $4. *Far left below:* Lacy brassière firmed with elasticized acetate and Dacron and soft wiring; straps adjust to almost any degree of bareness. Either white or black; $5. Sinuous girdle of white power net with Lycra; $8. *Left below:* Champagne nylon lace and satin brassière with stitching going around the cups in circles. $3.50. Champagne-coloured, too, the nylon power net pantie girdle with a firm light grip; tulip-like front panel; $6. *Far right:* Briefed for shorts (or full skirts), a white knitted nylon and elasticized acetate pantie girdle; $3. *Far right, below:* Long-sheathed brassière, black cotton broadcloth, cups lined with foam rubber, underlined with light wire; $6. The girdle, black nylon power net panelled in front with elasticized satin; $6.50. *All brassières and girdles by Maidenform, at Bloomingdale's; Burdine's.*





summer clothes budget . . .



FRANCES MCLAUGHLIN-GILL



ONE OF THE NEW DESERT MIRACLES: THE PLEASURE PLACES

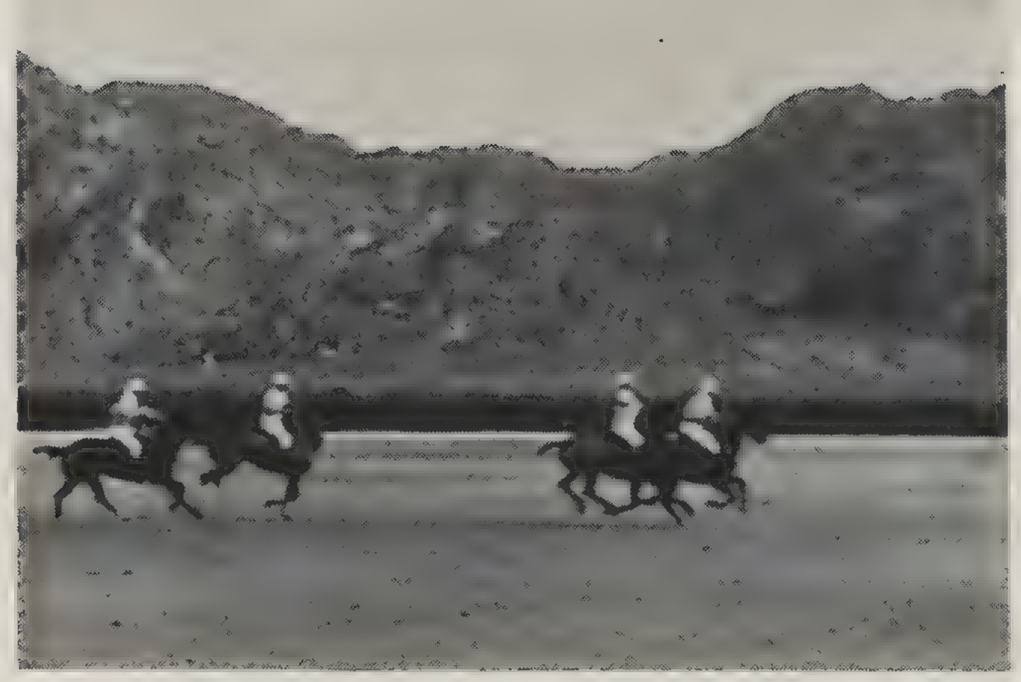
A miracle of will over wasteland, the phenomenon called Palm Springs lies on the sunburned California desert east of Los Angeles as green evidence that something can be made of nothing, proof of the frontier litany about making the desert bloom. Around Palm Springs, the desert has flowered with seed catalogue fervour. Few could be unmoved by that improbable dotting of houses and shops and hotels and country clubs, all in green settings, their extravagance breaking out in the midst of miles of barren land; part of the beauty of this lushness lies in the shock of finding it there at all. One never loses the sense of wilderness at bay just beyond the floodlit turquoise swimming pool, of lethal, untouchable country, now not only touched but tamed.

Central to the desert's lure, this paradox is nowhere more apparent than it is southeast of Palm Springs, around Palm Desert, where the pleasure places—La Quinta, Bermuda Dunes, Thunderbird, Tamarisk, Shadow Mountain, Indian Wells—seem indeed oases. Among the newest of the Palm Desert oases is Eldorado Country Club, a cool arrangement of whitened buildings and cottages, golf greens and polo fields, greenery and the not-to-be-underrated shimmer of water. *(Continued on page 172)*

Right: The entrance to the Eldorado clubhouse, all narrow bleached bricks and masonry grillwork, with bridged pools, fountains, a big Spanish oak door.



VOGUE'S FASHIONS *in* LIVING



One of Eldorado's three polo fields.

ELDORADO *continued*

What makes Palm Springs special in the desert is, after all, water: springing unexpectedly from artesian wells, making what grass there is grow, like everything else around, a little greener, a little larger than life. (Besides the swimming pool, that *donnée* of desert life, Eldorado has a complex of airy fountains and shallow pools edging the clubhouse; on the golf course, seven small lakes triple as reservoirs, traps, and scenery.) Looming beyond the club is the compelling, almost shadowless rise of the red granite Santa Rosa range. A dozen or so miles northwest lies Palm Springs, overlaid on the monochromatic desert like a promoter's dream made manifest. (Those few miles mean, oddly, that the sun shines about an hour longer on Eldorado than in Palm Springs, where the towering, almost claustrophobic San Jacinto Mountains cut off the afternoon light with abrupt, theatrical finality.)

More a private resort than strictly a country club, Eldorado draws some four hundred members from all over the United States; its roster might be notes toward a *Who's Who* in entertainment, in industry, in politics. (In the immense, beige locker room, one locker, number eighty-four, is lettered "Dwight D. Eisenhower"; the next is jointly shared by Leonard Firestone and Freeman Gosden, for years the radio voice of "Amos" in "Amos 'n' Andy.") Although the twenty-nine filigreed cottages that curve around the golf course are privately owned, the club not only builds and maintains them but handles rentals for their member-owners; the cottages were designed by William F. Cody, the architect who planned the main building at Eldorado. (Cody has now designed another twenty-two cottages, each with four bedrooms, each to cost about $85,000.) Each has a garage for motorized golf carts, the only transportation; the maids carry linens in golf carts.

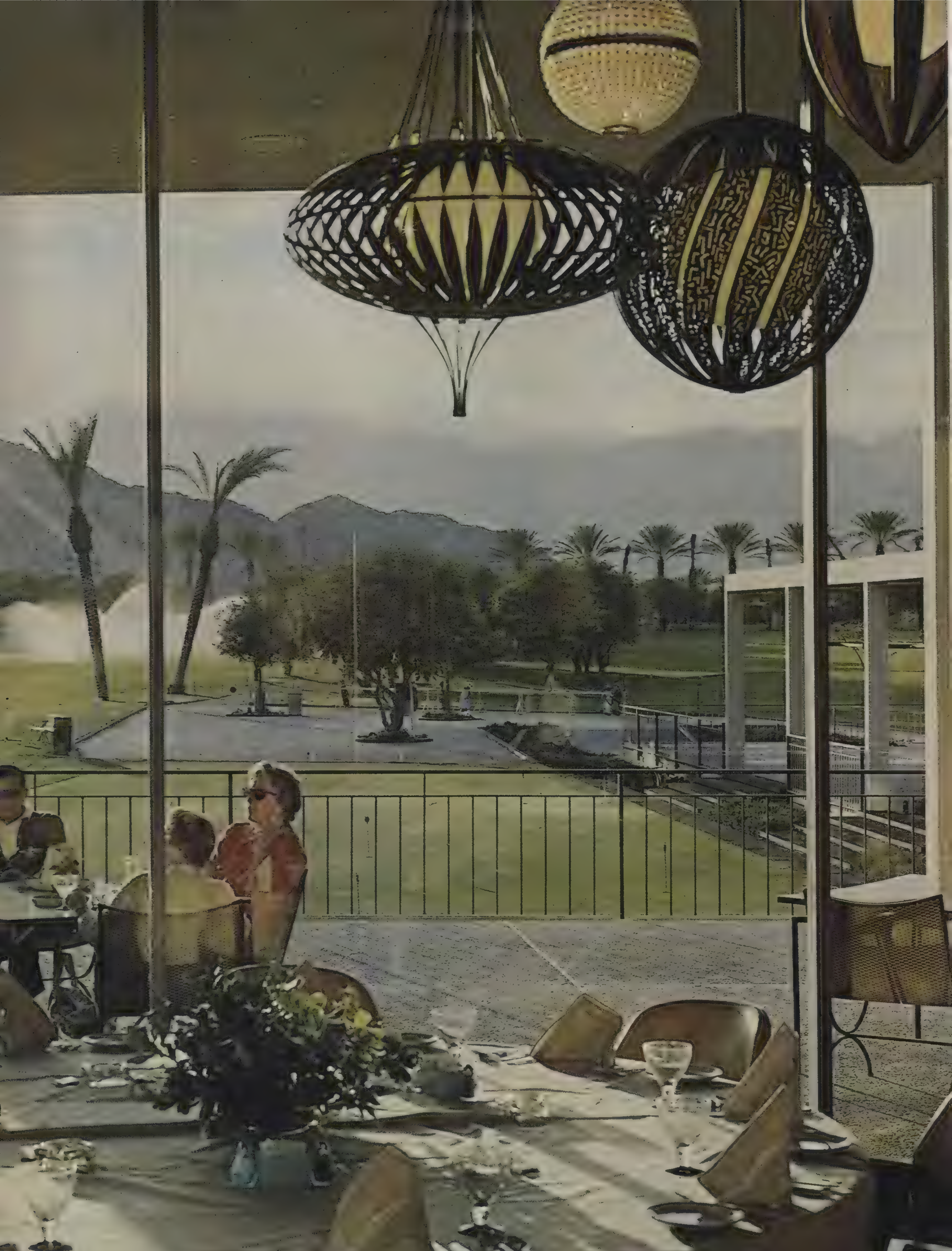
Straight through winter and clear into May when the days begin to burn, the focus of Eldorado life is, of course, golf, played over a superbly plotted, greenly rolling course. (The Palm Springs Golf Classic, in February, was played in part over Eldorado.) Four greens return to the clubhouse, and action on other greens and tees may be watched by closed-circuit television in the pro shop; those who aren't playing golf tend to be talking golf. Because all of Eldorado was, a few years ago, a spread of vineyards, citrus trees, and date palms, the course is spattered with trees; some fairways seem lined with the submerged, watery coolness of date groves, others with the shiny lushness of grapefruit orchards. (John Vogler, who planned the landscaping, and Lawrence Hughes, the golf course architect, left as many trees as possible standing; others were simply moved.) The result is a place of green discipline, played against the subtle, intrinsic inviolability of this desert country, with its deceptive still air, ominously sudden dust storms, and distant, almost chimerical horizons. *(Continued on page 175)*



Beneath the clubhouse: space for golf carts, plus a sandwich bar.

EZRA STOLLER

TESSERA/ARMSTRONG VINYL FLOORS





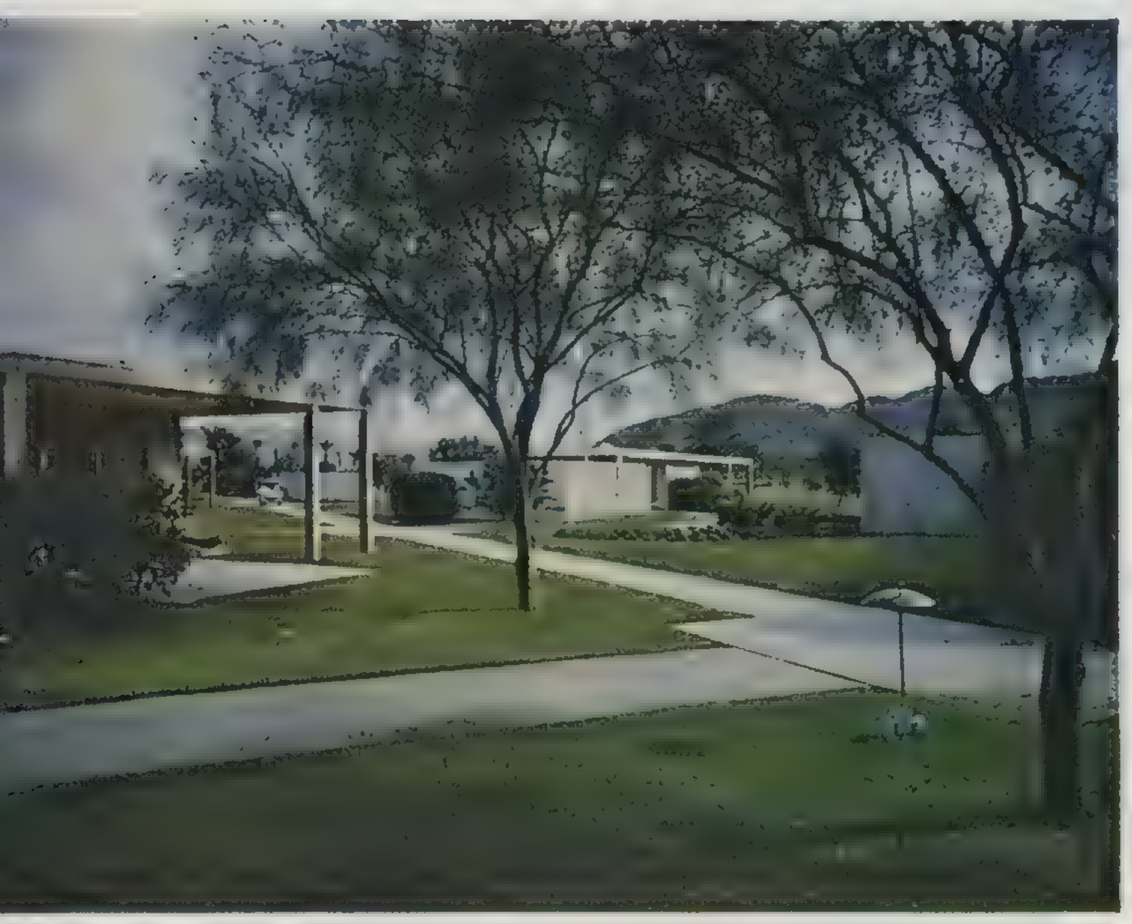
Part of the architectural complex of pools at the clubhouse entrance.

ELDORADO *continued*

Against the dry tangle of desert and the great thrust of mountains beyond, Eldorado's handsome order springs from the cool clarity of both its architecture and its desert greenery. All around the club, there is a pointed prevalence of water; at the entrance to the clubhouse, *above*, water ripples shallowly over mosaic tiles, all blues and greens. Around the clubhouse, a terrace, *opposite*, partly overhanging a lake, separates dining room from golf course. (Seated clockwise, Edgar B. Howard, Jr., Mrs. Howard, Mrs. Russell Wade.)

The same sense of oasis prevails out among the cottages, *left*, where the lawns seem always to have been just clipped, the whitened walls freshly rinsed. From the cottage of Mr. and Mrs. Charles Wilpan, *below*, one looks onto the walled patio, bright with bougainvillaea, petunias, and glossy orange trees. Here, as everywhere around the club, there is a superb control of space and clear light, as well as the feeling special to all of Eldorado, to all of the Palm Springs country: green, brilliant beauty miraculously sprung from the wilderness.

Around the twenty-nine cottages, a cool green spread.



Opposite: **From the glass-walled dining room, view of the golf course and mountains.**

EZRA STOLLER

Walled patio, off a flame-and-cream cottage bedroom.



Marcel

Pink with pleasure—new at-home looks

For summer, in marvellous, timely pinks, four at-home looks that qualify as new beauty coups. Left to right: Hostess culottes—a flow of pink-dotted white silk surah with a voice-of-the-turtle roll to the collar. By Robert Rosenfeld, about $55, at Henri Bendel; Joseph Magnin. Next, flowers bursting like skyrockets on white silk; in tropical pinks that vary from coral to magenta. By Peer; about $25 at Bergdorf Goodman; Julius Garfinckel. Then, a fall of white, back-wrapped, double-sashed in pink. By Lucie Ann in Burlington tricot of Du Pont nylon, about $90, at Bergdorf Goodman; I. Magnin. Lastly, whorls of fiery pink on white silk surah; ascot to knot front or back. By Perfect, about $55 at Elizabeth Arden; I. Magnin.



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BOWLING AT THE PALACE HOTEL, ST. MORITZ



Left, Mme. Tina Livanos, left-handed bowler; seated, Mr. Jaime Ortiz-Patino with Lord Suffolk and Berkshire.

Gay, *gemütlich*, deep in the cellar of the famous Palace Hotel at St. Moritz in Switzerland, the bowling lane has been a pleasure fixture ever since 1942. Bowling is not taken seriously—it is all for fun. At dusk, players glowing from the ski slopes meet for a game; in the evening, the alley, with its nearby small dining room, is reserved for bowling dinner parties. Black-tie or don't-dress (women wear dashing after-ski clothes), bowling is a glittery Palace tradition.

Right, following through, Mr. Porfirio Rubirosa.





Above, party in the bowling dining room



Left, Prince Gregorio Boncompagni Ludovisi delivers a smooth finish. *Below,* Madame Arturo Lopez-Willshaw.





Left, Princess Irene Galitzine; *below,* at the scoreboard, Baroness Fiona von Thyssen; *at left,* Countess Daria Mercati, an excellent bowler.



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ARE YOU ILLITERATE ABOUT SCIENCE?

(Continued from page 129)

but that is the fact. However, the fact itself enthralls scientists because of its complexity and delicacy. They wonder how the design was ever perfected.

Here then is the beauty: the kind of beauty you see when you take a close look at an autumn-gilded oak leaf and see the filigree of veins through which coursed life-giving juice. It is the beauty of the structure of function.

Nor does the biochemical revolution end here. The whole dramatis personae of enzymes, vitamins, hormones, proteins, sugars, fats, and minerals is directed by still another chemical, a substance called deoxyribonucleic acid—DNA.

Never mind the exact description of this marvellous material, suffice it to say that it determines which enzymes your body will have and what they will do. As a result, DNA determines the colour of your skin, your hair, your eyes, the shape, size, and number of feet, hands, fingers, your sex, and perhaps even your intelligence. DNA, in short, controls your heredity. Through your sperm or egg, you pass some of your DNA on to your offspring—DNA is the stuff of genes.

The revolution lies in the chemists' ability now to isolate DNA, make it artificially in test tubes, and to understand—partly—how it controls life. Should they determine the whole story, they will be able to control the heredity of plants and animals. They will be able to design plants or animals.

One scientist told me that within a generation, chemists will be able to do this or determine whether it can ever be done. In this, he saw a social power at once more beneficial and more dangerous than atomic energy.

THE ATOM

The second great revolution—about which every person who wishes to be called civilized should know—has taken place in the scientific understanding of the very atoms that make up enzymes, DNA, steel, chicken feathers, and, in fact, every scrap of matter in the universe. The world has already felt the impact of this new knowledge through the uranium and hydrogen bombs.

While there are those who predict these terrible weapons may spell the end of Western civilization, the knowledge of the atom has led us upstream as well. Since the explosion of uranium can be controlled, we have a supply of electricity-yielding energy to last at least 100.000 years even though coal and oil stores have been exhausted.

For the scientist, however, the atomic revolution has stirred his deepest feelings about the orderliness and essential loveliness of nature. It has introduced ideas about matter which at first shock the senses and then charm them.

In the days since Isaac Newton, whose celebrated falling apple led to his theory of gravity, scientists believed that if you gave them enough information about an object they could predict its future. If they knew the speed and starting point of a baseball, they could tell you quite accurately where it would land.

Not so with atoms. Incredible as it sounds, you can not measure simultaneously the position and speed of an atom with superaccuracy. It has nothing to do with our technical ability to measure, it's simply in the nature of the atomic beast. Since the atom is so small—100,000,000,000 of them would stretch from one end to the other of this dash—it is easily buffeted by the slightest force.

To get speed and position, the scientist fires a light beam at an atom. The slight pressure of the beam itself moves the particle out of line. The harder he tries to measure its position and speed at the same time, the more he is left in doubt about one or the other.

The situation has an analogy in thinking. When you try to tell another person approximately what you are thinking, you have no trouble sticking to the main stream of thought. As you try to be more precise in your description, your thoughts wander more and more, until at some particular point you can no longer quite predict your next thought.

At best, the scientist can only tell you the probable course an atom will take. They have stopped talking about cause-and-effect in the atomic domain. Modern atomic physics has become a science of probability.

(Continued on page 182)



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knee-length pants make for
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sleeping in summer.
Strawberry pink, printed in
leaf-shapes on crisp white
cotton batiste. $3; Altman's.
Below: A bouffant slip to
fluff out summer's
full-skirted cottons.
Of pink cotton
batiste with a nylon
marquisette flounce; about $3.
Both by Her Majesty; sizes
3 to 14. The slip at
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ARE YOU ILLITERATE ABOUT SCIENCE?

(Continued from page 180)

If this will-o'-the-wisp nature surprised scientists, the picture of the atom unnerved them even more. Up to the turn of the century, scientists thought of atoms as tiny, indestructible balls. A series of experiments changed the atom to a tiny "solar system," with a hard ball at the centre and stacked clouds of electrons about it.

In the last two decades, the picture has changed again. The hard ball in the centre now consists of even smaller particles held together by powerful forces —forces powerful enough to change energy into matter. In the last few years, scientists have discovered a couple of dozen different particles within that central ball.

All this has been surprising, elevating, and mystifying for the physicists. Dr. J. Robert Oppenheimer, one of the leading atomic scientists, once said that he didn't believe that the puzzle of the atomic core would be solved in his lifetime.

ARCHAEOLOGY

In archaeology, the revolution concerns the newly acquired ability to assign a date of birth to a specimen dug from the ground. Those who study the ancient world can now tell the age of objects going back 40,000 years. Wood from the funeral ship in the tomb of Egypt's King Sesostris has been dated at a University of Chicago laboratory to be 3,631 years old, for example.

The scientists do this by measuring the radioactivity of a sample of an ancient object. If the object was once alive it breathed in radioactive carbon. Once dead, the object no longer took in the carbon. With passing years, the carbon slowly disintegrated. Without going into details, it can be said that the less radioactive carbon in a material, the older it is.

Until they had the carbon method, archaeologists had to rely for dates on elaborate deductions from historical clues, from the position of an object in an excavation and from guesses of the period when a sword, a pot, or an amulet was in "style."

By now, the dates of thousands of objects have been determined, not only from historic times. Using the dates of ocean deposits, the geologists have been able to get a climatic record stretching back forty millennia. Up to 10,000 years ago, the oceans were warm; then for the previous 30,000 the oceans were cool.

What archaeologists have, then, is an extensive calendar of dates for the development of man's recent history.

ASTRONOMY

In astronomy, the revolution has a twofold aspect. Astronomers believe they are coming close to a real explanation of the origin of the universe and of stars and they have opened a new window to the universe.

Two theories of the "beginning" now hold their attention. In the first theory the world began as a giant ball of X-rays and light which exploded about 10,000,000,000 years ago. At the "big bang" the rays turned to matter, mostly hydrogen; the hydrogen coalesced into stars and clusters of stars. The star galaxies race apart from each other like the fragments of a bomb.

The other concept holds that the universe existed forever in the approximate state we see it today. The galaxies move apart as in the "big bang" theory, but the space left in between is being filled up with newly created matter. The matter is being created out of "nothingness," a hard idea to swallow but the astronomers who have this point of view have powerful mathematical arguments in their favour.

If the "big bang" theory is true, then regions of the universe far from us should have a different number of stars in a typical slice of space than we have nearby. If the steady creation theory is true, the number of stars should never vary from place to place.

To check this out, astronomers take photographs through the 200-inch Mount Palomar telescope in California. They snap pictures of galaxies 2,000,000,000 light-years away. And they peer through a new window to the universe.

Since the end of World War II the astronomers have actively investigated the phenomenon of radio waves from distant clusters of stars. The waves are created by natural processes. Since such waves easily pass through our atmosphere, the scientists will be able to get data about

galaxies whose existence they never even suspected.

However, neither Palomar nor radio astronomy has decided between the two universe theories. If the "big bang" theory is true, then the universe must one day end. If the steady creation theory is true, it will go on forever. The latter idea also implies that there must be or must have been planets where life essentially similar to that on earth must exist or have existed.

MATHEMATICS

The fifth revolution—mathematics—also advanced on two fronts: fundamental logic and computation. Investigations in logic have shown, for example, that you can't create a completely self-consistent mathematics without paradoxes. In fact, mathematics can't prove its own consistency. This penetrating idea shocked the world of mathematics when Dr. Kurt Gödel, of The Institute for Advanced Study, Princeton, N. J., first proved it.

Mathematicians have also studied the logic of shape. It's a field called topology. Topologists investigate shapes that can be deformed into one another. To them a circle equals a square because you can stretch the boundary of a square until it fits a circle. A wedding ring, under this view, equals a doughnut. There is a standing joke that a topologist is a person who doesn't know the difference between a doughnut and a cup of coffee.

One of the surprising findings here has to do with shape. Imagine a sheet of pastry with raisins in the form of a circle. Now stretch the pastry into a square. If you then return the pastry square to a circle, the raisins will be in new positions, that is, all but one which will have returned to its old spot.

The mathematicians have also gone in for peculiar geometry way beyond the plane and solid geometry of two and three dimensions we learned in high school. Now they have no trouble dealing with geometry of ten or a hundred dimensions and sometimes of infinite dimensions.

In computation, the electronic computers have given mathematicians and other scientists a soaring new freedom. Really electrified abacuses, able to add a million numbers in a few minutes, giant electronic machines have given scientists the ability to compute equations they never would have dreamed of attempting.

For example, equations describing the movement of the atmosphere are fairly well known. To solve them, it would take 50,000 mathematicians working night and day. Yet daily, an electronic computer at Suitland, Maryland, issues forecasts of the weather based on these equations.

Computers not only add, subtract, multiply, and divide, they also think—to be sure they think but simple thoughts: "if," "when," "do not," and so on. They can then solve logical problems like trying to decide which of the ancient copies of the Bible is closest to the original.

They have raised logical problems for mathematicians. For example, can a computer be built which can reproduce itself? To the scientists who view life as a machine, nature provided an affirmative answer. However, the late Dr. John von Neumann, an astounding mathematician, proved you could build a self-reproducing computer with wires, tubes, gears, and motors.

These then are but five of the revolutions in science in recent times. They suggest a new depth of relationship between man and his environment. True enough, wind, rain, trees, earth, and life have elemental beauty of existence and strangeness. But as we get to understand them through physics, chemistry, and mathematics, a new elemental beauty reveals itself.

Life is more intricate than a simple, superstitious demon theory. The universe has grown big and roomy, peopled—perhaps—with other "people-like" beings. The atom itself has become a busy, boiling place with uncanny laws of behaviour. While the history of man has become less mythical, the story of his adaptation to his environment becomes arresting.

Of all this, one can choose to be illiterate. But in that case, one chooses narrowness of vision.

Some Books on Science

About the chemistry of life:

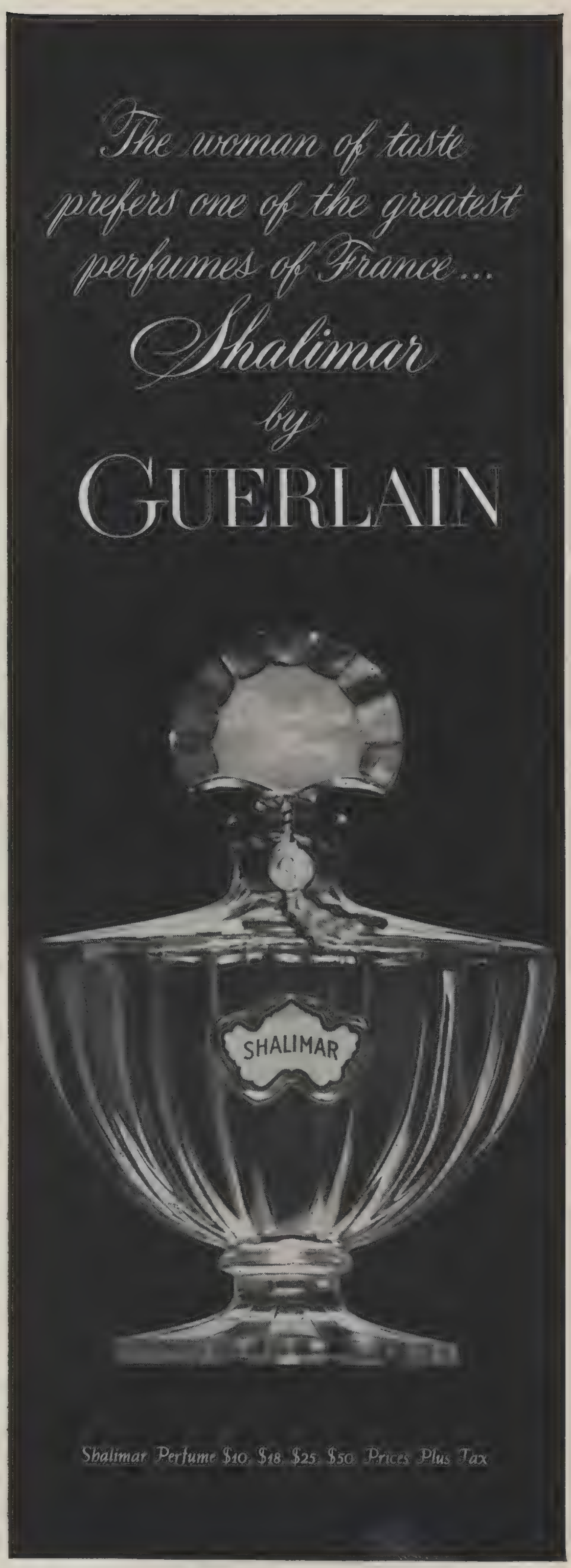
The Physics and Chemistry of Life, by the Editors of *Scientific American*. Simon and Schuster.

The Coil of Life, by Ruth Moore. Alfred A. Knopf.

About the atom:

Atomic Physics and Human Knowledge, by Niels Bohr. John Wiley & Sons.

(Continued on page 187)



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PAUL RADKAI

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Helena Rubinstein
introduces Paris-Born

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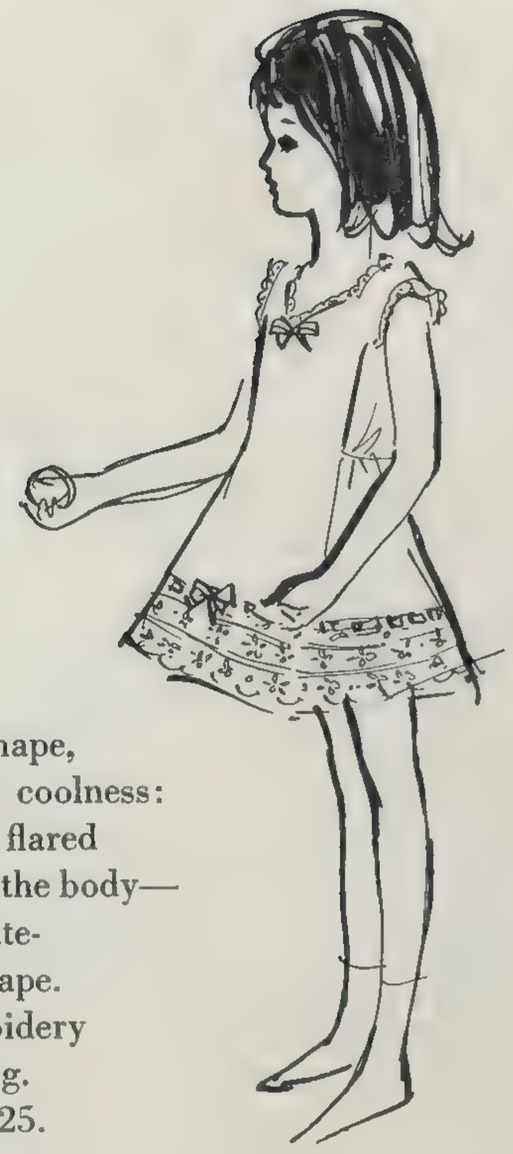
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in a tube that gives
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without shine!

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New Coverfluid does what matte make-ups are *supposed* to do—gives you flawless coverage—*without drying*. Coverfluid contains rich moisturizers—so ingeniously blended your complexion looks *luminous*—but never shiny. And the beauty lasts all day.

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Pyjama threesome: a loose little smock top, to wear with short, ruffly pants, or with capri-length pants. The print, red dots scattered on white cotton batiste; rickrack edging. Sizes 4 to 14, about $3. Both by Style Undies, at Altman's; Marshall Field.

EVELYN MARCIL





HOW YOUR MAKE-UP BEHAVES

(*Continued from page 158*)

absolutely everything to do with how your make-up behaves; so does that characteristic with the IBM name, the PH factor. Again, we have no intention of exploring the technical aspects of the PH factor (which only means how acid, how alkaline). What we do want to report is the fact that a mop-up lotion or cleanser of the thin, clear-liquid type, or one of the dewing and moisting agents used before applying foundation will give you a better chance of being in balance. That asparagus, see? It may flutter your skin chemistry, but the chances are the mop-up or dew-factor will stabilize the situation so that your make-up behaves with great circumspection.

On to foundations. Probably the most widely used are the liquid oil- and water-emulsions tinted with earth oxide pigments. You can spot them on the shop counters by the fact that the liquid looks homogenized; nothing floats to the top or settles to the bottom. They come in literally hundreds of colours beginning with "natural" —which may mean translucent, almost unpigmented—and they have a sufficiently oily texture so that they spread and blend quickly and easily, dispersing colour particles evenly over face and neck. Theoretically, these work for all skin types; however, some skins, greedy for oils, lacking in suppleness, will want one of the special emulsified foundations to which estrogen or "miracle" lubricants or other benefits have been added. These are a subdivision of the same group, and a very large, important subdivision.

In any case, both chemists and make-up men agree that choosing a colour close to your own skin tone will give the most attractive, durable effect; that powder should normally be one tone lighter than foundation, Radical, non-matching foundations can, however, be remarkably helpful in pepping up yellowy, freckled skins; rose tones have what these faces need. Peachy tints enliven too-white faces, may help olive skins. Beige—or even one of the offbeat blue or green base-coats—will calm down flushed and florid skins. With these colours, as well as with more usual tints, very sparing application produces the most alluring and durable make-up.

Still liquid, but different, are the non-emulsified or shake-up foundations, recognizable by the fact that they *do* separate in the bottle and demand thorough jouncing up and down before they can be successfully applied. (There are chemists whose faith in women is so limited that they consider these shake-up products risky; less cynical and equally chemical types find shake-ups remarkably good, and so do a number of women who have been using them for some time.) Because these are non-aqueous (no-water-involved) solutions, they incline to slightly more staying power than emulsified foundations. They can be used, if you like the really luminous-lustrous look, without powder. On the other hand, powder will set these foundations; but on still another hand (if you don't mind three hands), repowdering may cause flash-ups of colour. For their lightness, their power to cover without masking, for the pleasant sensation of wearing them, we admire shake-ups. Many of them have treatment ingredients, and since they suit all but radically oily skins or very radically dry skins, the choice between an emulsified liquid and a shake-up is fairly personal. Experimental by nature, we suggest trying one of each.

If high-powered coverage is what you want more than anything, it can be had. For non-oily skins it comes in cream-cake or stick form to be applied with finger tips, then blended; and if you want to, you can use quite a lot of cream-cake. The kind of skin that's known as "mature" may find that cream-cake highlights lines. The property of thixotropy (instant liquefaction on stroking) that most of these make-ups have frankly limits their staying power.

Many more faces, especially those with normal to oily skins, will find good cover-power in a solid cake make-up, usually applied with a sponge and retouched with more of the same. Now hear this: very very recently, the beauty brains have developed a Whole New Idea in the way of a liquid make-up that covers everything—well, practically everything—and seems right for dry skins, mature skins, young skins, all skins. Packed in a tube, it is a creamy combination of powder and foun-

dation to smooth on carefully, one cheek at a time, then forehead, nose, and chin. It dries to an immaculate matte finish, and in the eyes of at least one star in the beauty business, may well become a new classic for models, TV actresses, the ladies of the lecture circuit, et cetera. Our guess is that it's good for everybody some of the time, good for some people all of the time. Its staying power, needless to say, is excellent, and retouching means simply smoothing on a bit more fluid from the tube. Most make-up people urge you *not* to succumb to the temptations of powder with these preparations.

Now about that woman with the oily skin, the shiny nose, the complex about the shiny nose. For her the jarful of joy that brings satisfying coverage, plus staying power, and a little-something-that's-good-for-you is likely to carry on its label the word, astringent. Probably neither liquid nor cream, but some cool texture in between, it wants powder over it.

More women, we hear from all sides, have oily skins or part-oily skins than they suspect. Flakiness, often mistaken for an indication of dry skin, can actually be mark of oiliness. Very common indeed is the face that's oily down the centre—mid-forehead, nose, chin, and what may solve her problem is pretty simple; it's two foundations. Down the centre, one of the preparations for oily, semi-disturbed skins; then, everywhere else, and slightly overlapping, a companion foundation for normal skin in the same shade.

Which brings us, strangely enough, to a beauty point on which we're all but militant: most women need more than one foundation, just as they need more than one or two lipsticks. Aside from the day, evening, what-colour-dress changes, there is every reason to have on hand foundations of varying degrees of coverage; at some moment almost everyone wants all there is to be had. And at the other end of the dazzle-scale are off-hours at home, in the garden, wherever, when the very simplest light make-up imparts quite enough bloom. This same simplicity, of course, may be exactly right for ravishing skins or for hypersensitive skins.

How simple can you get? This simple: the lightest possible application of a colourless moisting-dewing cream or liquid, lightly dusted with powder. Not much coverage, but enough; not much staying power, but some, because the cream or liquid causes the powder to adhere reasonably well. Only loose powder should be used for retouching. . . . Or this simple: A quick film of a good sun-and-wind protector with a dust of powder; marvellous for golfers, women who sail, or do anything else that puts them in the teeth of the elements. . . . Or, if you're very young, one of the compact make-ups that combines foundation and pressed powder. After twenty-two, these should not be used all day, every day, though some are, as everyone knows, a boon for quick repairs to an already made-up face. A few, however, are not designed for repair work at all; it helps if you read the label.

From our quick plunge into chemistry we emerged clutching one small, important fact we've been told for years and sometimes underestimated: preparations that have the same label are carefully designed by the house chemists to work together; the ingredients of moisturizer and foundation, for example, do not antagonize each other or set up crossruffs of make-up behaviour. Compatibility, say the chemists, plays an important part in how your make-up gets on in the world.

(Continued on page 188)

ARE YOU ILLITERATE ABOUT SCIENCE?

(Continued from page 183)

Mr. Tompkins Explores the Atom, by George Gamow. Cambridge University Press.

About archaeology:

Man, Culture, and Society, edited by Harry L. Shapiro. Oxford University Press.

From Galaxies to Man, by John Pfeiffer. Random House.

About astronomy:

The Changing Universe, by John Pfeiffer. Random House.

About mathematics:

The World of Mathematics, by James Newman. Simon and Schuster.

About science, generally:

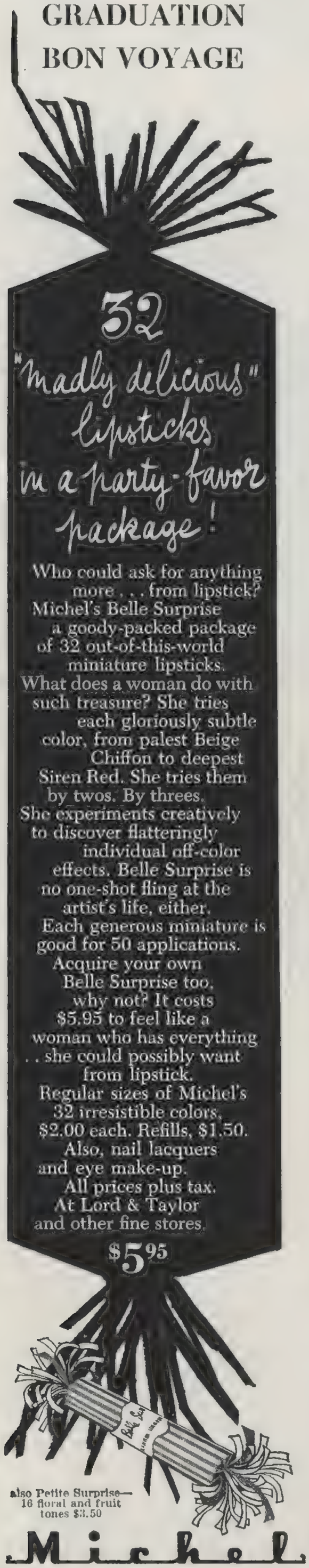
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FOR
MOTHER'S DAY
GRADUATION
BON VOYAGE



HOW YOUR MAKE-UP BEHAVES

(Continued from page 187)

Listed below by name and category are some of the foundations available in shops across the country:

LIQUID EMULSION

Hi-Fi Fluid Make-up by Max Factor
Touch and Glow by Revlon
Skin Bloom Lotion—Charles of the Ritz
Silk Tone Moisturizing make-up by Helena Rubinstein
Veiled Radiance—Elizabeth Arden
Angel Touch Liquid Make-up by Ponds
Ar-Ex Foundation Lotion
Super-Glow Fluid make-up by Germaine Monteil
Velluto by Princess Marcella Borghese
Liquid Beauty by Beauty Counselors
Flowing Velvet make-up by Jacqueline Cochran
Instant Beauty—Coty
Flatter-Glo Liquid—Du Barry
Sheer Velvet Film by Dorothy Gray
Fluffy Make-up Base—Lancôme
Viva Fluid Make-up—Frances Denney
Finishing Touch Liquid Make-up by Tussy
Crème Vestale foundation by Orlane
Mistone Fluid Make-up, Antoine

Oil and Pigment Shake-up type

Translucid Foundation—Jacquet
Countess Isserlyn Make-up
Liquid Veil—Charles of the Ritz
Basic Sheen—Elizabeth Arden
Bonwit Teller—Private Label Classique Make-up

Cream in Tube—Matte-finish

Stendhalcolor by Stendhal
Max Factor's Sheer Genius
Revlon's Contempera
Rubinstein's Coverfluid
Coty's Light and Lovely—Natural for day, Dramatic for night.

Treatment

Astringent Foundation by Charles of the Ritz
Bio-Miracle Make-up by Germaine Monteil
Youth-Dew Translucent Powder Base by Estée Lauder
Ultima foundation by Revlon
Second Nature—Revlon
Fluid Gold Make-up by John Robert Powers
Clear and Lovely—Helena Rubinstein
Ultra Feminine Liquid Make-up—Rubinstein
Tree of Life Illumination Foundation also by Rubinstein
Milkmaid Satin-Glow Foundation
G-Sen color—Stendhal
Quick Change Make-up by Lilly Daché
Cover Girl—Noxzema
Medicated Make-up by Bonne Bell

Cream—Cake Make-up

Pan-Stik—Max Factor
Pat-a-Creme—Arden
Fashion Plate by Revlon
Silk Film (Cream Cake)—Rubinstein
Complexion Veil—Charles of the Ritz

Cakes

Pan-Cake Make-up by Max Factor
Milk Tone Cake Make-up—Helena Rubinstein
Over-tone Cake Make-up, Frances Denney

Foundation—Powder combined

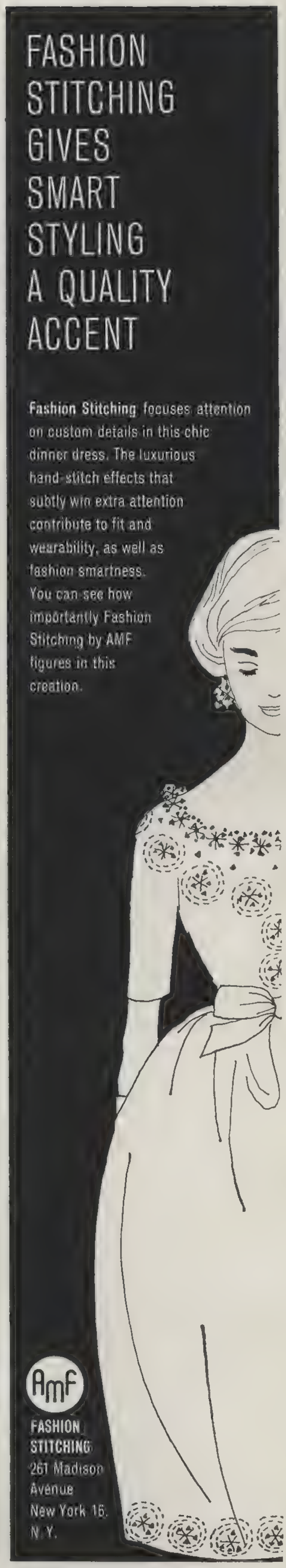
Creme Puff—Max Factor
Love Pat—Revlon
French Flair by Coty
Finishing Touch Cream Base by Tussy
Heavenly-glow, Helena Rubinstein

COLOURLESS

Revenescence—Charles of the Ritz
Moon Drops—Revlon
Skin Dew—Rubinstein
Velva Moisture Film—Arden
Moisture Petals—Du Barry
Multi-Layer Moisturizer—Frances Denney

NOTE

Further explorations of make-up behaviour—lipsticks, mascara, and more—will be reported in future issues of Vogue.



AFTER THE BALL IS OVER

Cause-effects of a cause: The Heart Fund Ball

Where does the money go? This undeniably niggling question inevitably arises when a check is signed for tickets to a benefit ball. Does a large wedge of a hundred-dollar ticket pay for the orchestra and entertainment, the flowers and decorations, the food and wine, with merely a meagre residue left for the charity? The answer is no. In the case of the Heart Fund Ball—and most benefit balls, for that matter—all of the ticket money goes directly to the cause.

For the Heart Fund Ball, a great and beautiful gala which takes place May 2 at The Waldorf-Astoria, the expenses of the party are culled from various sources. They include the sponsor, Schenley Industries, auctions, raffles, and contributions, thereby doubling or tripling the ticket potential. Last year the Heart Fund Ball contributed $112,000 to the New York Heart Association, an important sum in financing its many projects distributed among the city's six medical colleges, its one hundred and sixty-six voluntary and municipal hospitals, its public health and welfare institutions. The Association also gives fellowship grants to some hundred and twenty medical scientists working on research.

With this pleasurable reassurance, dancers may dance happily knowing that every hundred-dollar ticket will be channeled into specific, laudable projects. Fifty or sixty tickets, for example, provide a fellowship of five or seven thousand dollars to a young scientist doing valuable laboratory research. Two tickets buy a year's supply of fine grain X-ray film used for assessing heart damage. One ticket will produce any number of solid results: enough mice for four months' experimentation in rheumatic fever; the subsidy of five patients in work rehabilitation through classification clinics; a year's supply of catheters for exploring the left side of the heart; the distribution of two thousand brochures on the treatment of strokes, heart attacks; or rheumatic fever prophylaxis (prevention) for ten patients through the Heart Association's clinic program.

The brutal, devastating effects of cardiovascular disease have prompted the famous cardiologist, Dr. Paul Dudley White, to call it "the American epidemic." (Of 1,647,000 American deaths in 1958, heart diseases were the cause of 907,870.) Contrary to popular belief, it is not primarily a problem of age. Every year as many as thirty-five thousand children in the United States are born with heart defects, and half a million children suffer from rheumatic fever and its resultant or imminent heart damage. Although it is true that heart disease is the most fatal of all illnesses among people over forty-five, it is the second cause of death among people between twenty-five and forty-four.

Of ten million Americans suffering from diseases of the heart and circulation, five hundred thousand of them are in metropolitan New York where coronary fatalities are the highest per capita in the country . . . more than twice as high, for example, as in the state of New Mexico. Because of the great advances that have been made, and are being made every day in research laboratories, many thousands of heart patients lead happy, useful lives. These are the people who benefit from a hundred-dollar ticket to the Heart Fund Ball.

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For a glamorous young silhouette, wear this featherlight power net corselette. Style #761. White or Black. B Cup, Sizes 32 to 40. C & D 32 to 42. $22.50. At finer stores everywhere, or write: SURPRISE BRASSIERE CO.,INC. 102 MADISON AVENUE, NEW YORK 16, N.Y.

"THE BEST OF THE BEST"

(Continued from page 143)

flotsam on the Atlantic four hours after the "Andrea Doria" went down. Here, Sulzberger on the death of kings.

It is not necessary that a king should live well; indeed, the roster of those who have done so by any standard is surprisingly slim. But to die well is a royal requisite. People expect fine dying from their rulers.

This is part of the aristocratic heritage of monarchs. They have been bred by long blood lines to show us the path to eternity with courage and disdain. The plebeians of this unhappy world have little use for such sovereigns as Hadrian, Galba, Nero, Otho, Vitellius, Caracalla, Ivan the Terrible, or the Scottish Kenneth, who, after lives of malicious evil, could not even properly face death.

There is something atavistic in mankind that seems to demand a violent end for kings. The Fire and Water kings of Cambodia were stabbed when they fell ill. The Congolese Chitomé believed the world would perish if their kings died naturally, so they strangled and clubbed them when they sickened. The priests of Meroë, in Ethiopia, sent word to their kings when the time had come to die. The tribes of African Fazoql hanged their rulers in knife-bladed nooses. The Sudanese Shilluk strangled their kings in specially-erected huts when they could no longer satisfy their wives. Matabele kings were speared when their hair turned grey. The kings of Dahomey were choked when presented with parrots' eggs by discontented ministers. The Samorins of mediaeval Calicut had their throats cut after twelve years' rule. In Bengal, whoever killed the king succeeded as king, until he too was slain. A similar custom prevailed in Passier, on Sumatra.

Throughout early Mediterranean history it was tribal custom to do away with sovereigns. From the isles of Spain to the isles of Greece the first deities were women, queen goddesses who took to themselves a series of sacred and temporary kings and then only for purposes of fertilization. At the end of each year the king was slaughtered in favour of a new husband chosen to replace him. This was a ritual and religious death. Sometimes the king was torn apart by savage women; sometimes he was stabbed with a sting ray's spear; sometimes he was axed, sometimes pierced with poison arrows, sometimes drowned, burned, or hurled from a cliff.

A great parcel of biography, history, and citric observations filed by a good reporter, William L. Shirer's **The Rise and Fall of the Third Reich** ***is a somewhat redundant but decisively you-are-there account of the Nazi party: its first random smoke, its kindling, its holocaust. Published by Simon and Schuster,*** **Third Reich** ***is the kind of marshland one tends to swim around in for weeks, an in-depth account based on an arsenal of diaries, speeches, conference reports, and correspondence, all captured from the German Foreign Office in 1945. Here, the death of "the Desert Fox," Hitler's favourite general, Field Marshal Erwin Rommel, whose rumoured approval of a plan to assassinate Hitler had come to Hitler's attention. On October 14, 1944, two men from Hitler's headquarters, General Maisel and General Burgdorf, arrived at Rommel's house to discuss the Field Marshal's "next employment." They asked to see Rommel alone. "A few minutes later," Rommel's son Manfred reported, "I heard my father come upstairs and go into my mother's room."***

We went into my room. "I have just had to tell your mother," he began slowly, "that I shall be dead in a quarter of an hour . . . Hitler is charging me with high treason. In view of my services in Africa I am to have the chance of dying by poison. The two generals have brought it with them. It's fatal in three seconds. If I accept, none of the usual steps will be taken against my family . . . I'm to be given a state funeral. It's all been prepared to the last detail. In a quarter of an hour you will receive a call from the hospital in Ulm to say that I've had a brain seizure on the way to a conference."

And that is what happened. Rommel, wearing his old Afrika Korps leather jacket and grasping his Field Marshal's baton, got into the car with the two generals, was driven a mile or two up the road by the side of a forest, where General Maisel and the S.S. driver got out, leaving Rommel and General Burgdorf in the back seat. When the two men returned to the car a minute later, Rommel was slumped over the seat, dead. Burgdorf paced up and down impatiently, as though he feared he would be late for lunch and his midday drinks. Fifteen minutes after she had bidden her husband farewell, Frau Rommel received the expected telephone call from the hospital. The chief doctor reported that two generals had brought in the body of the Field Marshal, who had died of a cerebral embolism, apparently as the result of his previous skull fractures. Actually Burgdorf had gruffly forbidden an autopsy. "Do not touch the corpse," he stormed. "Everything has already been arranged in Berlin."

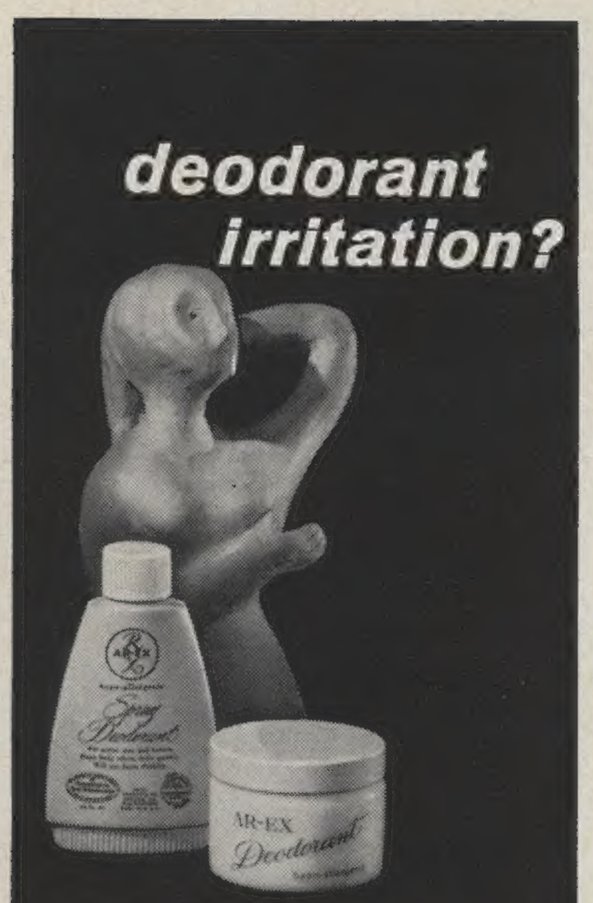
It had been.

Field Marshal Model issued a ringing order of the day announcing that Rommel had died of "wounds sustained on July 17" and mourning the loss "of one of the greatest commanders of our nation."

Hitler wired Frau Rommel: "Accept my sincerest sympathy for the heavy loss you have suffered with the death of your husband. The name of Field Marshal Rommel will be forever linked with the heroic battles in North Africa." Goering telegraphed "in silent compassion":

> The fact that your husband has died a hero's death as a result of his wounds, after we all hoped that he would remain to the German people, has deeply touched me.

Hitler ordered a state funeral, at which the senior officer of the German Army, Field Marshal von Rundstedt, delivered the funeral oration. "His heart," said Rundstedt as he stood over Rommel's swastika-bedecked body, "belonged to the Fuehrer."



Test the deodorant made especially for you—AR-EX Hypo-Allergenic Deodorant. Can even be used with safety by persons allergic to usual deodorants because it omits irritating chemicals. Available Scented and Unscented at drug and department stores.

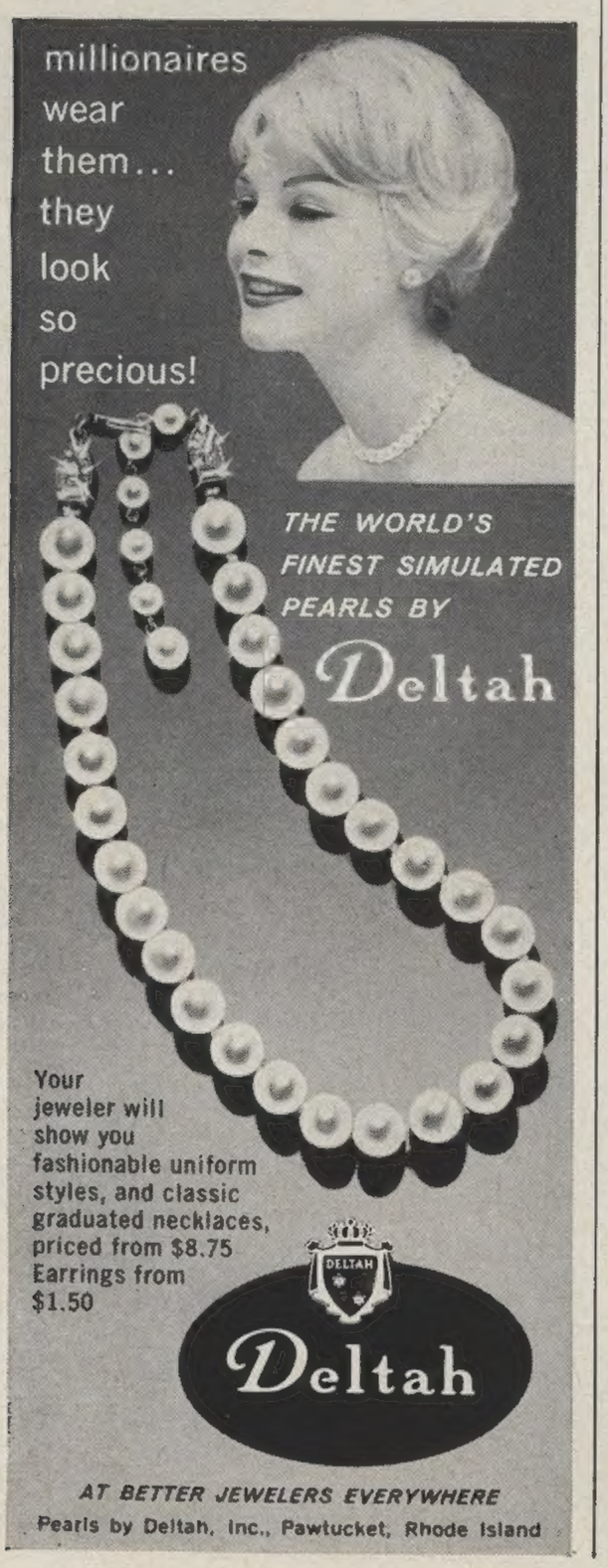
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NEW BEAUTY TIPS

(Continued from page 157)

required serious deep-pore cleansing the refreshing masque will probably be designed specifically to close and tighten pores. All of this takes place in the most deliriously comfortable lounge chair with soft lights, the extra cosiness of a soft butter-yellow blanket, and—this we like best of all—a total absence of those guilt-provoking, rather scolding remarks that are the specialty of so many beauty do-gooders. When you leave the Maison Klinger, preferably with just a dust of powder and a streak of lipstick, you leave not only improved but happy.

Figure-Trimming—new poling system

The new fun and games up at Elizabeth Arden's is a series of exercises based on what appears to be a pair of ski poles socketed in a small wedge-shaped container. The container is steadied against a baseboard, and the poles are manipulated in a succession of dazzling routines—back bends, side bends, front bends, arabesques, fencing lunges, and so forth. The principle at work in each of these is muscle resistance: the body is tensed against the poles in much the way that a dancer's body is tensed against a ballet *barre*. In all, there are some sixteen routines in the repertoire but, we were advised, half-a-dozen is usually sufficient to produce fairly spectacular results—a trimmer, more pliant body, and positively exuberant muscle tone. Even the simplest pole-routines, however, are approached cautiously: the muscles are got into a properly receptive mood by being flexed first in a drill of warm-up exercises which may, depending on the condition of one's muscles, go on for as long as a week before a pole is grasped. If this seems rather over-protective of Elizabeth Arden, we feel you ought to know that the poles, which are formally called Picas were invented by a former Spanish army officer who developed them expressly for the rigorous officer's training program in Spain; that they are fun—but not child's play. (Incidentally, the Picas are for sale at the New York salon—$20 the pair.)

Hair—the bald facts

While it's by no means at the sweeping-the-country stage, the fact is, for the past five years, a leading New York clinic has been conducting successful experiments in hair implantation, and the results of this process—which is called autografting—have led some doctors to believe that there may, after all, be a way of restoring hair to balding areas.

Creams—secret service

One of the best things about the best new face creams is that they go about their good works almost in secret. Even creams that are packed with the richest kinds of emollients seem to vanish into the skin leaving only a trace of dewiness on the surface—clearly the very thing that's indicated for skin that needs round-the-clock care. In this category: Dorothy Gray's Secret of the Sea: which, being fluffy and foam-green, gets the message across to mist-hungry skin almost before it leaves the jar; New Life by Frances Denney (Bio-Nutria No. 7 is the secret weapon here, and its mission in life is to encourage skin-cells to sit up and take nourishment).

Lilly Daché attributes the lickety-split smoothing action of her new gelée, Primafilm, to the presence of herbs and enzymes—pink is the colour to get if your skin is excessively dry, aquamarine if it's oily. And if your skin is really ravenous for lubrication, you might look into a rosy ointment that's been formulated from a plastic surgeon's prescription. This is strictly of the night-shift variety, and what it accomplishes overnight is, we are told, quite sensational. Its name—you just know it means business—Formula M7.

Necklines—subject to change

Noticed how some of the most attractive clothes to come along lately have no collars at all, or collars that stand well away from the neckline? Either way, considerable thought has gone into the fact that a great stretch of neckline will be open to scrutiny this summer. The upshot is that there are, now, several excellent devices for improving throats that aren't everything they should be. Jacquet's Throat Creme is one. This is a honey-like cream that liquefies when it hits the skin, and works rather like a mask; you apply it in long upward strokes, blot with tissue, and leave it on twenty minutes or overnight. (According to devotees, you can *feel* things happening—skin getting

(Continued on page 192)

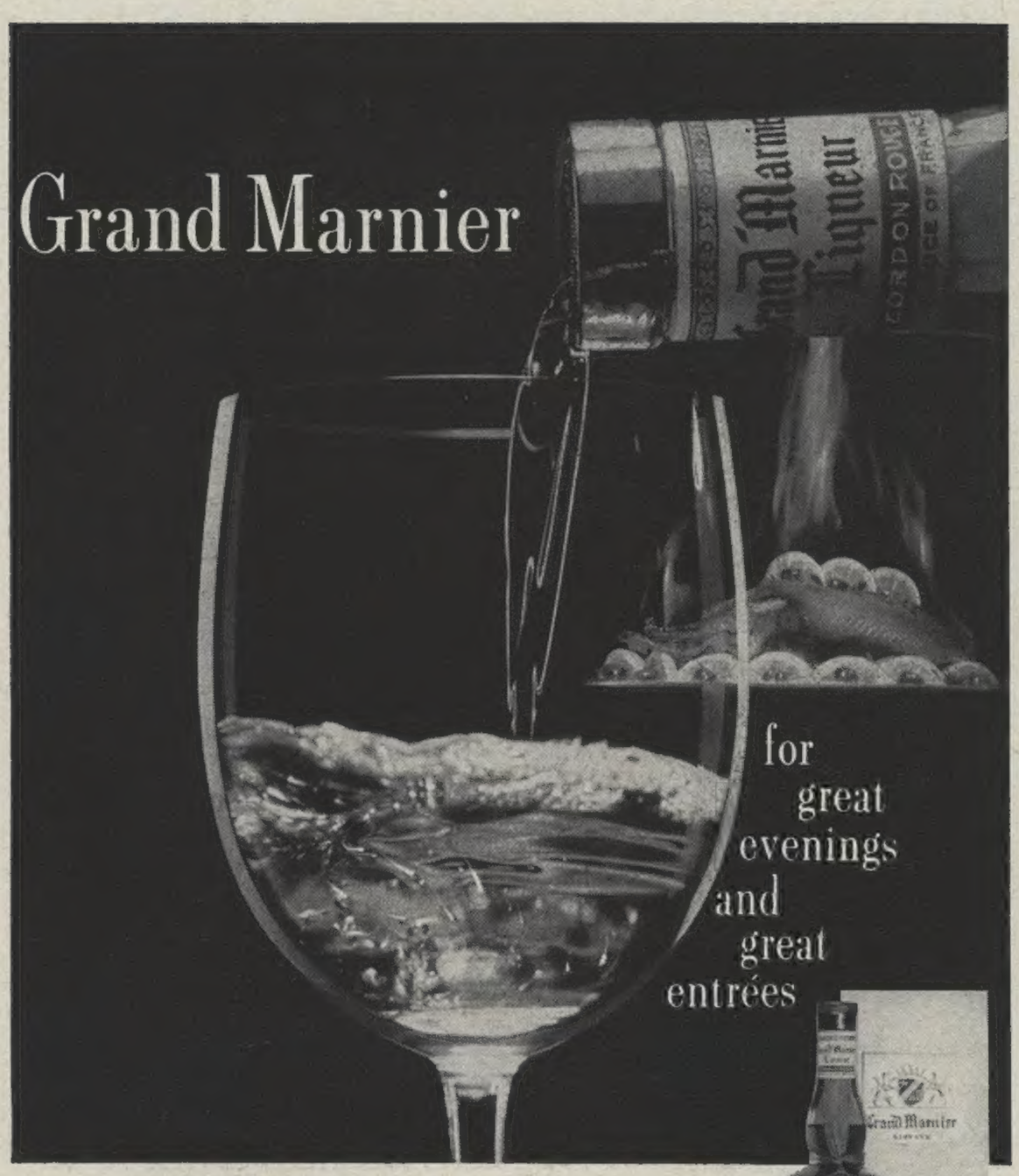
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NEW BEAUTY TIPS

(Continued from page 191)

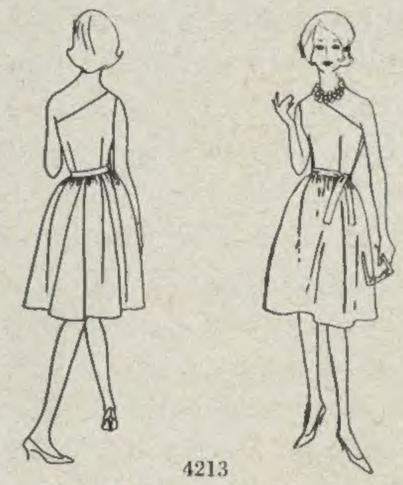
pleasantly tight and smooth.) Edith Rhenborg's Contour Oil has similarly tonic effects on the throat area. And, since that area seems to be exceptionally responsive to quick pickups, know that Coty makes a Sixty-Second Facial, and some of the swanniest necks we know swear by it.

Eyes—24-hour focus

More and more, the feeling seems to be that the touchy, infinitely delicate area around the eyes needs all the help it can get. Twenty-four hour vigilance with cream or oil is what's wanted, and it's not, if you observe the rules, nearly as sticky as you might think. Simple rules, too: skim up a smidge of cream on a finger tip (for overnight use, it needn't be quite so smidgey); pat it in gently all around the eyes—no matter what the consistency of the cream or oil, never rub, never massage; after a minute or so, blot with tissue. Among the sound new formulas that you might try in this connection: Bonwit Teller's Private Label cream, Bon-Eye, which is rich but frothy; liquefying Ar-Ex Eye Cream, which, like all of this company's preparations, is particularly kind to sensitive, easily irritated skin; and Yardley's Eye Contour Oil.

VOGUE PATTERNS

(Other views, sizes, yardages of the Pattern shown on page 159.)



4213

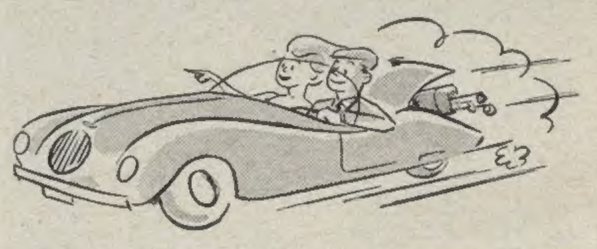
Front and back views of Vogue Easy to Make Pattern 4213. Size 14, with sash, requires 2⅜ yards of 39-inch fabric. Price: $1.50.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

Topknot Tales & other stories



Welcome portents of Summer: the spectacle of Man-About-the-Home exhuming the outboard motor from its resting place behind the toboggans, while you try frantically to remember where on earth you hid the picnic basket... familiar signs that bespeak sunny Sunday afternoons at lake or seashore, and breezy excursions up-hill and down-dale with the wind singing in your ears. Fun to be outdoors again, to be sure, but — no denying it — it can do simply outrageous things to your hair. Rayette offers fabulous AQUA NET Hair Spray — a gentle guardian that keeps your every curl firmly put, in all weathers—for just such occasions. With AQUA NET, your hair



always looks its buoyant, natural self, keeps its soft-to-the-touch feel, — never gets out of hand. Small wonder that AQUA NET is America's most sought-after salon spray. Chances are your hairdresser uses (and sells) AQUA NET — so many do. On your next visit, take a can or two home for summer-long self-defence.

• • • • •

Another pre-Summer note: your hair (like you!) needs a lift after a long, harsh winter. Suggested recipe: miraculous new COLOR TRESS Permanent Wave. It's special secret is a completely new formula that assures a soft, natural wave — even on the most fragile tinted and bleached hair that has shown a tiresome reluctance to respond to ordinary permanents. COLOR TRESS Permanent Wave — most exciting new salon permanent in years!

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